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ART DIGEST ^{#12}

THE NEWS AND OPINION OF THE ART WORLD



A Man:
Sidney Dickinson
In the Virginia Biennial
See Page 5

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Philadelphia Steps In

ONE RESULT of the insistent protests that have emanated from the nation's leading artists in opposition to the Coffee-Pepper Bill may be that the Government, tired of the family quarrels and bickerings, will wash its hands of all active participation interest in the fine arts. It may be that in killing a dangerous piece of legislation, something far more valuable will become a casualty. The radicals, following the "party line," have swung too far to the left; the conservatives, like Walter Damrosch, have swung too far to the right. Falling on fallow ground, the art world's best chance of obtaining an official voice in Washington will be lost—if the artists don't immediately get down to brass tacks.

For this reason, there is encouragement to be had from the latest reports from Philadelphia, where a group of prominent local artists and art lovers have taken the bit in their collective teeth and written their own Federal Arts Bill. At present the bill is tentative and without a sponsor in Congress, but, after careful reading, it appears to have steered a realistic middle course between the two extremes and to possess greater possibilities of reaching a workable conclusion than any proposal yet advanced.

The Philadelphia plan differs chiefly from the Coffee-Pepper Bill in its design for a truly democratic system of administration, a divorce of art from relief, and a definition of what constitutes an "artist."

For instance, the power of regional administration, the greatest evil of the Coffee-Pepper Bill, will be vested in Advisory Committees, elected by all art organizations of 50 or more members, and serving *without* compensation. The Advisory Committee will elect the regional committeemen, determine what persons qualify as artists, and advise the regional administrations as to what projects shall be carried out in each region. An artist is defined as "any citizen of the United States . . . who is practicing, as a vocation rather than an avocation, one or more of the arts."

The functions, powers and duties of the Bureau "shall include no relief projects whatsoever. Persons now employed on the projects sponsored by the Works Progress Administration who are not found eligible for employment under the Bureau of Fine Arts . . . shall remain under the jurisdiction . . . of the Federal Relief Administration."

The chief merit of this new proposal may be that it will provoke more constructive action on the part of the slow-moving and dignified conservative groups which, heretofore, snug in the security of personal success, have merely condemned all proposals.

The Sirovich Resolution, proposing a Federal Department of Fine Arts with a cabinet head, was purposely made vague in order that artists might come forward to make articulate their demands for an official voice in Washington. Philadelphia artists have now done just that. As this issue goes to press, a representative group of Philadelphians are meeting to discuss the proposed measure.

Will their efforts be fruitless, or will they thresh out the hopelessly mixed chaff and wheat of the Federal Arts Bill

controversy? It is time the beneficial parts of the various bills be consolidated and presented to Congress with the united support of all groups. It is now or never. The artist has had his chance.

Who Is an Artist?

AS THE Federal Government enters more and more upon its program of art subsidization, the art world, to say nothing of the politicians, scurries about for a suitable definition of an artist.

It is a noun that cannot be defined with a clever quip nor yet with a ponderous conglomeration of phrases by an intellectual not quite clear in his own mind. In Europe the question dates from the post-Impressionist revolt of *Les Fauves*; in America it dates from the famous Armory show of 1913. Previously, the artist, the critic and the layman could meet on common ground, comparatively speaking. The artist was one who could draw objects naturalistically, arrange them in balanced composition, follow the traditional rules of the trade, and, perhaps, instill into his picture or sculpture a spirit that would find companionship in some emotion, memory or thought of the spectator.

Today that common ground on which the artist and his public once stood has been eroded by the very forces that brought him creative freedom and broke the chains of mere nature copying. The public is over-cautious of its taste, the critic too timid with his criticisms, and the artist finds himself a member of a vague and loosely defined classification. No island of refuge has yet been discovered in the flood of disrupted traditions.

Some speak in rhapsodic terms of architectonic form and spatial relationships; others place a premium on propaganda content; and still others want nothing beyond fidelity to nature. Strangely, some who lean to an artist who paints an abstraction, functionally the most useless of modern artistic creations, are luke-warm toward the artist who chisels an abstract sculpture, functionally the most useful. All is confusion.

The public, far from assuming the prerogative of the critic, has meekly withdrawn into its shell, and either forgets art entirely or decorates with reproductions of works long tested in the crucible of time.

The critic, fearing that the chill of criticism might cause some budding "genius" to be smothered in its swaddling clothes, has likewise sought a well-tailored shell and peers out upon the art world as a land where talent blooms as the flowers in May. To the exhibition gallery many are called and, it would seem, all are chosen. The critic in his kindness toward the exhibitor forgets his duty to a sadly confused public. The lesson of Cézanne and Van Gogh has been learned all too well.

From every side one hears declarations of the spread of "art appreciation" throughout the nation. It is true that untold thousands visit the art exhibits, read thousands of books and articles on artists. It is also true that the mature artist is today worse off, economically, than in his pre-emancipation days, and that the American home (especially the middle-class abode) is more than ever barren of original art. The public comes, sees, and is further confused by a profession that evidently has no professional standards, by mass mediocrity in both conservative and modern camps.

Meanwhile, the Government, eager at last to do something tangible for the American artist, wonders just who it is doing something for.

Who then is an artist? Following the honored Yankee custom of answering a question by asking another, one might enquire "Who is a liberal?" That term also has come in for considerable abuse of late.



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THE READERS COMMENT

Indiana Was First

Sir: From your comment in "The Ivy League in Art" that the idea of "Artist in Residence" began with the appointment of John Steuart Curry at the University of Wisconsin, I observe that you are unaware that the same idea of the cultural influence of a resident artist was carried out at Indiana University for three years beginning in 1923. The University invited the Indiana landscape painter, T. C. Steele, to become Honorary Professor of Painting, assigned him a studio on the campus and paid him a salary. He had no duties other than to permit students to visit his studio and to talk with them about painting and his pictures. The association was terminated in 1926 by Mr. Steele's death.

—MRS. ROBERT E. BURKE, *Indiana University*

Mistaken Identity

Sir: In your February 15th issue you include Buk Ullrich in Dorothy Crafty's "don't miss" list of the Pennsylvania Academy's annual. The catalogue lists only one B. Ullrich: picture 43, *California Landscape*, which I painted. My full name is Beatrice Ullrich Prendergast which I abbreviated to B. Ullrich, since there are the painters Maurice, Joseph and James Donald Prendergast, and since there is an idea abroad that you cannot paint if you are a woman.

The Academy must also have assumed that B. was Buk: they list me as a former student although I never attended the Pennsylvania Academy. In anticipation of further mixups—the Lynton Kistler prize for lithography in the current Laguna Beach Print Show was given to B. Ullrich. B. stands for Beatrice in this case as well.

—BEATRICE ULLRICH PRENDERGAST, *California*

Beware of "Lankes"

Sirs: Mr. Alfred Fowler of Kansas City, to whom I related the incident, has suggested that I write you for means to guard myself against a man going around the country giving lectures under the name "J. J. Lankes."

Every now and then some one writes me of having heard "me" lecture in some city I have never been in or some place I have never heard of. The latest came a few days ago when my brother wrote me of meeting a girl who heard "me" lecture in Los Angeles last summer. It surprised him as much as it did me. Generally I hear of these things long after they have passed into history. I don't like the idea much of any one capitalizing on my little reputation, either in money or misdeeds. Is there any way of stopping the imposition? I suspect there are other artists imposed upon in the same way.

—J. J. LANKES, *Virginia*

Coffee and Pepper Pertinence

Sirs: Can't we get Uncle Sam to pay artists for not painting pictures? He paid farmers for not raising hogs, and he now pays them for not raising crops. Here is another good joke to add to those already in the Coffee-Pepper Bill—it is the cream in the Coffee, as it were. Incidentally, have you counted the number of tenant-exhibitors in New York galleries this season?

—HENRI DEKRUIF, *California*

Helen Bonnell and Paul Bird; Business Manager. Joseph Luyber; Circulation Manager, Esther G. Jethro.

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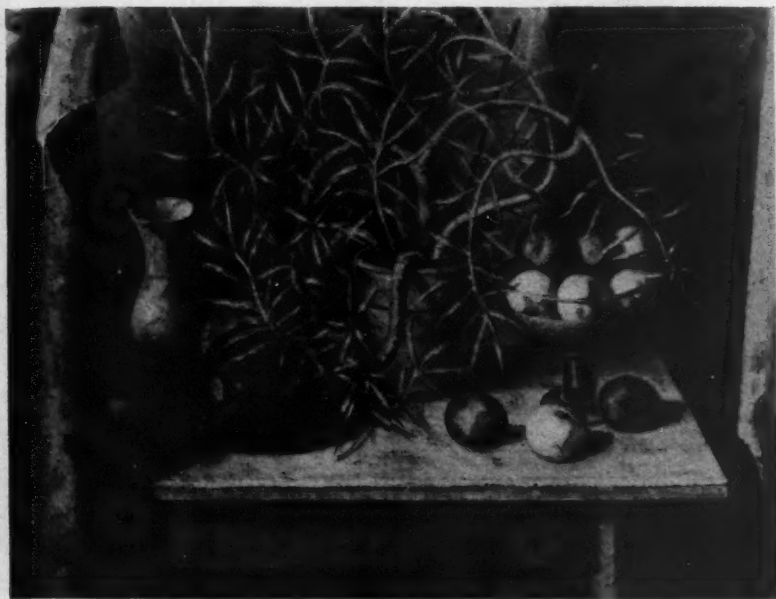
The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 15th March, 1938

No. 12



The Desert Plant: HENRY LEE MCFEE
Payne Purchase Award and Medal. Lent by the Rehn Galleries



Alzira Painting: WALDO PEIRCE
Lent by Midtown Galleries

Old Dominion Biennial of Paintings Inaugurated in Richmond

SHAKING OFF a long standing apathy toward vital movements in contemporary American art, the South this month jumps into national prominence with the inauguration of the First Biennial Exhibition of Contemporary American Painting at the Virginia Museum of Fine Arts, Richmond. It is an exhibition that at its start rivals the four or five nationally important surveys of current art.

From the total of 1,551 paintings submitted by artists from 42 states, a jury of prominent artists selected a group of significant paintings that slice a significant cross-section of painting in America today. The exhibits, installed in the attractive new building of the museum, will be on view until April 24. Including the invited works, the Biennial is comprised of 183 paintings.

Out of the accepted paintings the jury chose a group of nine for recommendation to the museum's Accessions Committee which awarded the \$6,000 available in purchase prizes. This fund was used to buy two paintings: Eugene Speicher's figure study, *Peach Jacket*; and a still life by Henry Lee McFee, *The Desert Plant*. The Speicher work is similar in theme to his Pennsylvania Academy prize winner, *Mariana*,—the same model in a more easy posture. The McFee canvas is a still life of solid objects in which the branches of a plant shoot everywhere through the design.

The other seven recommended exhibits were: Arnold Blanch's portrait of *Doris Lee*; Gladys Rockmore Davis' *The Lute*; Yasuo Kuniyoshi's *Things on an Iron Chair*; Reginald Marsh's *The Bowl*; Antonio P. Martino's *The Blocks*; Henry E. Mattson's *Spring*; and Max Weber's *Still Life with Two Tables*.

The jury members, each a veteran prize winner himself, were Edward Hopper, Daniel Garber, Charles Hopkinson, John Carroll, and

Bernard Karfiol. Hopper, chairman of the jury, has won the Logan prize of the Chicago Art Institute, the Pennsylvania Academy's Temple medal and the first Clark prize at the Corcoran Biennial. A painter of sunlit shapes, stark and classic, Hopper's work is familiar to New Yorkers in his regular exhibitions at the Frank Rehn Gallery. His first sale was made at the Armory Show, exactly twenty-five years ago.

Regularly seen in New York in Downtown Gallery exhibitions, Karfiol's figure studies display a rich, emotional color which have won for him among other prizes the first Clark prize at the Corcoran Biennial. Another recent New York exhibitor, also at the Rehn Galleries, is John Carroll, who has won a Guggenheim fellowship, the Harris medal of the Chicago Art Institute and a Pennsylvania Acad-

emy purchase prize. His "ingenious style has won him the reputation of being one of America's most distinctive painters," said THE ART DIGEST on the occasion of his recent exhibit.

Daniel Garber, Philadelphia painter and teacher, has among a long list of other awards the first Hallgarten and the Altman (twice) prizes at the National Academy and the Stokesbury and Lippincott awards in the Pennsylvania Academy annuals. His January exhibition at the Tricker Galleries in New York was his first in five years. The other non-New York artist on the jury, Charles Hopkinson, is a well known portrait painter from Boston, the winner of, among others, the Logan medal and the Beck gold medal.

The history of Virginia's new biennial is briefly summarized in the catalogue by Thomas [Continued on next page]

Prize Winners at the 1938 National Academy

ANNOUNCEMENT of the prize winners at the 113th Annual Exhibition of the National Academy is made as this issue goes to press. The exhibition opens to the public March 16, and remains on view at the American Fine Arts Society Building, New York, until April 14. Following are the 18 prize winners, all of which will be reproduced in the next issue of THE ART DIGEST:

First Altman landscape prize, *Last of the Wild Horses* by Frank Mechau, Jr.; second Altman landscape prize, *Picnic on the Allegheny* by Renrik M. Mayer; first Altman figure prize, *Spanish Sisters* by Abram Poole; second Altman figure prize, *Enrica* by Jerry Farnsworth; Thomas R. Proctor prize, *Tom McCann* by Bernard M. Keyes; Isaac N. Maynard prize, *The Pretty Book* by Sidney Dick-

inson; Carnegie prize, *Adventure* by Charles S. Chapman.

Also: Saltus Medal for Merit, *Old Smugglers' Cove* by Jonas Lie; Adolph and Clara Obrig prize, *Harvest Festival* by Jon Corbino; Edwin Palmer Memorial prize, *Seascape* by Haley Lever; Thomas B. Clarke prize, *Goose Hunters* by Randall Davey; first Hallgarten prize, *Barn Dance* by Clyde Singer; second Hallgarten prize, *South Pass City* by Ogden Pleissner; Isidore Medal, *East Side Market, N. Y. C.*, by Jerome Myers; third Hallgarten prize, *Wagon "97"* by Robert Weaver; Ellen P. Speyer Memorial prize, *Anteater* by Irwin Springweiler; Elizabeth N. Watrous Gold Medal, *Upheaval* by Gleb Derujinsky; and the Helen Foster Barnett prize, *North Sea Goddess* by Lewis Iselin.

15th March, 1938



Two Boys: DORIS ROSENTHAL
Lent by Midtown Galleries

Virginia Biennial

[Continued from preceding page]

C. Colt, Jr., director of the Richmond institution. It is "not the result of a haphazard growth," writes Mr. Colt. "The two persons who fathered it are the two men most directly responsible for the existence of the museum itself.

"In 1930, Judge John Barton Payne purchased *The Madonna of the Rappahannock* from Gari Melchers, the artist, and presented this painting, through Governor John Garland Pollard, to the State of Virginia. On January 23, 1935, Judge Payne died, the first president of the Virginia Museum of Fine Arts. His will contained a bequest to the museum, the interest to be used to purchase for the museum collections 'paintings of real merit by American artists.'

"On February 11, 1935, the Board of Trustees elected Governor Pollard to succeed Judge Payne as president. At that meeting, Governor Pollard presented a resolution which was unanimously adopted, to create a national exhibition of American art, provided that the museum acquire from this exhibition paintings recommended by a jury of experts with the interest from the Payne endowment." Plans for the show were then started by Mr. Colt, with the advice of C. Powell Minnegerode, director of the Corcoran Gallery of Art and impresario to another famous biennial.

Though the jury displayed a rigorous standard in the selection of the individual works, the first Virginia Biennial represents nearly every phase of American painting today. It has caused a flurry of local excitement in

the Richmond papers by the exclusion by the jury of nearly all of the local artists of reputation and the inclusion of two virtual "unknowns," J. Pope Jones, a Post Office clerk, and James F. Banks, a railway machinist.

Sounding off with one of the familiar heavy-hearted, Ivan Le Lorraine Albright titles, *Heavy the oar to him who is tired, heavy the coat, heavy the sea*, the alphabetic list of exhibitors runs through modern and academic, young and old, regional and international. Besides many new canvases, there are several that have won recognition elsewhere, such as James Chapin's *Kathrine Hepburn as Jo*; Paul Cadmus's *Y.M.C.A. Locker Room*; Jonas Lie's *Returning Sardinians*; Mangravite's *Dancing in the Moonlight*; and Waldo Peirce's canvas of his family members, *Alzira Painting*.

Following is a complete list of the exhibiting artists:

Ivan Le Lorraine Albright, Edmund Archer, Bernard Badura, James F. Banks, Gifford Beal, Frank W. Benson, Thomas H. Benton, Samuel Berman, George Biddle, Isabel Bishop, Sarah Blakelee, Arnold Blanch, Lucile Blanch, Ernest L. Blumenschein, Louis Bouche, Robert Brackman, Ann Brockman, Alexander Brook, Edward Bruce, Charles Burchfield, Jerry Bywaters, Paul Cadmus, John P. Carlson, John Carroll, Clarence Carter, Dorothea Chace, James Chapin, M. A. Chapman, Nicolai Cikovsky, Minna Citron, Fannie Yuille Clark, Donald Coale, Alida Conover, Jon Corbino, John E. Costigan, John Cox, Florence Ballin Cramer, Bessy Creighton, John Steuart Curry, Gladys Rockmore Davis, Harry A. Davis, Jr., Julius Delbos, Sidney E. Dickinson, Lamar Dodd, Earl T. Donelson, Paul Dougherty, G. Griffin Driscoll, Anna Mercer Dunlop, Guy Pene duBois, C. Stafford Duncan, Louis Ellshemius, Stephen Etnier, Ernest Fiene, Vaughn Flannery, John Folinsbee, Lauren Ford, F. C. Frieseke, Daniel Garber, Margaret Casey Gates, Robert M. Gattrell, Paul Gattuso, Grace Gemberling, Anne Goldthwaite, William Goodell, George Gross, George Habergritz, Ernst Halberstadt, Robert E. Harlow, Jr., Cecil Head, Charles L. Heins, Eugene Higgins, Charles Hopkinson, Edward Hopper, Earle Horler, Marion Humfield, Alexander James, J. Pope Jones, Morris Kantor, Bernard Karfiol, William Kennedy, Rockwell Kent, John King, Georgina Kilit-

Peach Jacket: EUGENE SPEICHER
Payne Purchase Award and Medal. Lent by Rehn Galleries.



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gaard, Eve Kottgen, Sigmund Koslow, Leon Kroll, Louis Kronberg, Yasuo Kuniyoshi, Richard Lahey, W. L. Lathrop, Sidney Laufman, E. Lawson, Doris Lee, Jonas Lie, Molly Luce, Luigi Lucioni, Dan Lutz

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Edmund C. Tarbell, Frederic Taubes, Manuel J. Tolson, Lee Townsend

Dorothy Varian
W. Campbell Walsh, Ferdinand E. Warren, Harry W. Watrous, Jean Watson, Nan Watson, Frederick J. Waugh, Max Weber, Clifton Wheeler, Florence Standish Whiting, Esther Williams, Harold Holmes Wrenn, Catharine Morris Wright

Mahonri Young
Nicola Zanolli, Zsazsa



*Girl Writing: F. C. FRIESEKE
Lent by Macbeth Gallery to Virginia Biennial*

Christian Walter Passes

Christian J. Walter, 66-year-old president of the Associated Artists of Pittsburgh, died on Feb. 25 after an emergency operation. He was president of the association for 16 years and since 1936 directed the local division of the Federal Art Project for painters, sculptors and craftsmen. Mr. Walter, who trained and encouraged many of the artists now prominent in the Pittsburgh area, painted landscapes and groups of workmen in various industries. He exhibited in all of the annual shows of the Associated Artists from the first to the last one, which opened two weeks before his death. Earlier Carnegie Internationals contained his work.

Last year Mr. Walter was awarded the Carnegie Institute Prize at the Association's 27th annual exhibition by the jurors, Henry Keller, John Carroll and George Harding. He was particularly sensitive to the hazy atmosphere in and around Pittsburgh, and the mountains of western Pennsylvania. "In the passing of Christ Walter," writes Earl Crawford, "western Pennsylvania has lost its best known artist. He had encouragement for all. His own work was never too pressing for him to stop and help others. I wish his old friend, George Luks, could write a line about him. George used to stay a day longer in Pittsburgh to be with Christ."

Painter of Diffused Light

Richard Lahey, principal of the Corcoran School of Art, is the feature exhibitor during March at the Kraushaar Galleries in New York. Lahey, who has not held a one-man show for several years, has earned a wide reputation as painter, etcher and art lecturer. Once a student of Robert Henri and Kenneth Hayes Miller at the Art Students League, he later became an instructor at the same place, remaining for 12 years until he was released to take up his duties at the Corcoran School.

Lahey favors subdued greens and blues and hazy distances with a diffused light touching each part of his landscapes. It is evident that the artist is more interested in the half light of cloudy days than in the more spectacular effect of brilliant sunlight. Much commented on in the Kraushaar show are *The Cove at Ebb Tide*, the mining scene *Brownsville, Pa.*, and the strange *Island House*.

15th March, 1938



Above—Country Doctor: LAUREN FORD. Lent by Ferargil Gallery.

Below—Summer Afternoon: JOHN CARROLL. Lent by Rehn Galleries.





The Gladiators: GEORGIO DE CHIRICO

Art and the State in Fascist Italy

MODERN ART in Italy which, contrary to general assumption, is flourishing in a lively way, is the theme of an exhibition until March 21 at the Detroit Institute of Arts. The paintings and sculpture have been loaned largely from the Italian section of the Carnegie International and from the Comet Galleries, New York.

"The relation between art and the state is unique in Italy," says an announcement from the museum, "for every painter and sculptor is connected with a government-controlled school or academy. While in general academic art in other countries has become atrophied, Fascism has stimulated an energetic and progressive art in the Italian Academies, many of them newly founded by Mussolini.

"The national revival, of which Fascism is the political expression, has produced also a revival of art in Italy. During the nineteenth century Italy was weighed down by the long and firm tradition of the past and did not experience the development of impressionism on which contemporary painting is based. But

the Fascist regime made possible the break with an overpowering tradition, without dictating style or subject matter.

"In spite of the close connection between the academies and the government, Italian art is not an expression of politics. It seems, in fact, predominantly individual and subjective in character, a development which contradicts our usual ideas of art under an absolute regime."

There are both conservative and modern tendencies in Italian art, though it is the more modern style which is represented in the Detroit exhibition. Among the paintings is *Jacob Wrestling with the Angel*, by Felice Carena, president of the Academy in Florence. Carlo Carrà, first a Cubist and now working in the more realistic and monumental style; Severini, outstanding Futurist, later influenced by the Pompeian style; and Casorati are represented. Others include De Chirico, Modigliani, De Pisis, the outstanding sculptor, Arturo Martini, shown here for the first time in America; Corrado Cogli, Ferruccio Ferrazzi, Fausto Pirandello, Gianni Vignetti, Giuseppe Montanari and Mario Vellani-Marchi.

Young Girl: SELICE CASORATI
Lent by the Comet Galleries



Starkweather's Droll Wit

Droll wit of the unexpected kind brings a lively interest to William Starkweather's show of water colors at the Fifteen Gallery, New York, until March 19. The first 14 of the 21 works displayed were completed during the last six months. A trip to "Faraway" Island, a French-speaking settlement at the end of the St. Lawrence, afforded an abundance of unique material for Starkweather.

A delightful touch is found in *Expert Advice*, showing the perplexed artist painting in a woodland with a satyr leaning over his shoulder pointing out his mistakes and a unicorn sniffing in his paint box. Other amusing subjects are the assembled portraits of Goya, Whistler and Blake, surrounded by representative themes. *Crazy Lady* is one of the neighborhood's strange characters, who was wont to stride up and down the water's edge attired in an opera cloak, rubbers, flowing veil and umbrella. A more serious selection is the study of an artist in a red and black checked shirt painting on the beach against a surf background.

A Question of Nudity

MOTHERS would hurry their children past some of the statues proposed for San Francisco's 1939 Golden Gate Exposition and "strong men would blush," contends Harris Connick, new director and chief of the exposition. "They're terrible!" he declared at a special meeting of the fair's architecture commission, and asked that additions and subtractions be made on the statues "until they satisfy the rules of good taste."

Connick laid photographs of models for the statues before the commission, which, already differing on the issue, heard the director complain that David Slivka's nude male figure representing the bounty of the West, looked more like a failure of the fig-leaf crop. The sculptor's companion piece, a female figure entitled *Fertility* was "embarrassing."

In reporting the situation, the New York *Herald Tribune* added that Connick felt that Jacques Schnier's *Occident and Orient*, also female nudes, would have been barred from burlesque, and that *Agriculture*, a full-figured goddess by William Gordon Huff, could use more drapery than a few limp stalks of wheat strategically placed. The kneeling *South American Woman Grinding Corn* should be called, according to the Fair's director, *Woman Bet Loser Shoving a Peanut With Her Nose*. The one projected piece Connick had no quarrel with was the monumental goddess *Pacifica* by veteran Ralph Stackpole, modeled to be the Fair's 70 foot cynosure. "We're going to have a showdown on these too," said Connick of two figures by Beniamino Bufano.

Although the New York Fair will be twice as large, San Franciscans point out that their exposition buildings are costing slightly more to the acre than "the eye-fillers on Flushing Meadows," according to *Time* magazine. One item in this cost is the quantity of sculpture with which San Francisco's imposing buildings will be adorned. More than 20 local sculptors had been working undisturbed with the exposition architects, until Connick, who was chief engineer for the 1915 San Francisco fair and later finance chairman of Famous Players Lasky Corp., became director.

Sculptors whose nudes have been since ordered redone by Connick struck back by producing pictures of nudes that got by Connick when he directed the 1915 world's fair.

But that didn't sway the blunt director, according to the *Oakland Tribune*. "It's not a question of sex at all," said Connick. "Everybody knows about sex appeal and it is a perfectly honest and natural human emotion. We are not trying to upset the advance of civilization. But we want genuinely artistic pieces. The drapery on or off is not the essential factor. We want figures that are beautiful, that are correct anatomically. We want graceful figures."

And, reports the *Tribune*, "to prevent Connick any more pain from the 'art' controversy, the San Francisco Art Commission has decided to destroy several rather frank pieces of sculpture which graced the exposition 23 years ago." For years this statuary had occupied storage space in the basement of the City Hall.

DELAWARE ART CENTER PROGRESSES: The Delaware Art Center, which will be opened in June by the Wilmington Society of the Fine Arts, is rapidly nearing completion. The trim, two-story brick and marble building will house the Wilmington Academy and several large galleries, one each for the Bancroft collection of pre-Raphaelite paintings and the Howard Pyle collection. The opening exhibition will be the Swedish Tercentenary Show.

Two More Cezannes

CEZANNE representation in American museums has had three important reinforcements during the past season. Close upon the announcement of the William Rockhill Nelson Gallery's acquisition of *Mount Sainte Victoire* by the Master of Aix, comes word of the Frick Collection's first entry into post-Impressionist painting through the purchase of Cézanne's *Chestnut Trees at Jas de Bouffan*. Like Philadelphia's controversial acquisition of the Pellerin version of *The Bathers*, both were obtained through Wildenstein & Company.

Formerly in the Fabbri Collection, Florence, the Frick's new landscape is mentioned in many of the leading publications on Cézanne and has been widely exhibited and reproduced. Dating from 1883-85, it portrays in the foreground the double row of chestnuts on Cézanne's estate, Jas de Bouffan, near Aix de Provence. These wintry, leafless trees, extending across the entire composition, create an interlacing and formal design of austere power.

The contours are heightened by flecks of bare white canvas. To the left may be seen some of the out-buildings of the house and, beyond a wall in the far distance, Mount Saint Victoire which Cézanne painted from so many other points of view. The austerity of the composition is in keeping with the severity of the color-scheme—blues, greens and grays predominating. The canvas belongs to Cézanne's maturity when the plein-air naturalism of the pictures he painted under the influence of the Impressionists had taken on a simplicity that was almost classical in its architectural organization.

The acquisition by the Nelson Gallery of Kansas City, *Mount Sainte Victoire*, is of a later period than the Frick's new possession, having been painted between 1904 and 1906 or shortly before Cézanne's death. It is the first important purchase by the Nelson Gallery since it added the *Line Campineau* by Manet to its collection. Kansas City's Cézanne comes directly from the Ambroise Vollard collection in Paris, and has not been seen generally. It is illustrated in the recently published complete Cézanne catalogue compiled by Lionel Venturi.

Chestnut Trees at Jas de Bouffan: PAUL CEZANNE. Added to Frick Collection.



15th March, 1938



Calm After Storm: MARSDEN HARTLEY

Not to "Dilate Over the Wrong Emotion"

MARSDEN HARTLEY, veteran American modernist who is exhibiting at the Hudson D. Walker Gallery, New York, in his 26th annual exhibition, provides a new instance of an artist moving from abstract to more representational style. Hartley has now settled in his native Maine and the canvases on view are almost entirely views of the rockbound coast.

The artist's "return from Bohemia" does not constitute a revolt against the abstract style but an application of its tenets to the representation of nature in landscape painting. In a picture called *Smelt Brook Falls*, Hartley has taken the zig-zagging rhythm of a mountain stream and extracted from it something of the architecture of an African sculpture. In *Calm after Storm* the masses are simplified down into three or four directly painted, heavily contoured elements with all detail eliminated from the picture entirely. This simpli-

fication extends to subject matter in the still lifes. A new favorite theme of the artist is a pair of gardener's gloves and lawn scissors.

"What impresses one particularly in Mr. Hartley's exhibit," wrote Melville Upton in the *Sun*, "is the fact that he seems to have struck a happy balance between the intellectual rigors of pure abstraction and the camera-like damnation of rigorous representation. In other words he throws out hints of what he is dealing with—of his jumping off point as it were. This is very comforting to those who do not care to 'dilate over the wrong emotion.'"

Robinson, Collector

Edward G. Robinson has of late stepped up the tempo of his art collecting, having just purchased a Seurat, four Rouaults, a Derain and a Charles Prendergast. Included in the latest group of Robinson acquisitions is, according to Arthur Millier of the *Los Angeles Times*, "that rare article, a fine, large picture by Seurat. It shows a view of Le Crotoy, a town at the mouth of the River Somme, and is done in an intricate 'mosaic' of tiny color spots 'woven into a peaceful, luminous design that makes this a great picture.'"

Among the four Rouaults purchased by Mr. Robinson is the *Old Clown* (reproduced in Nov. 15th issue of *THE ART DIGEST*). This picture, writes Mr. Millier, "says everything this individual Frenchman has to say. It is one of the most pathetic-tragic heads ever painted. It's actor-owner gave the right title when he waved a hand toward it and said: 'It's Everyman.' The head expresses the suffering of simple, honest folk in all ages. Significantly, it was painted in 1917." The other two additions to Mr. Robinson's collection are a fine Derain head of a girl, and a typical landscape of people, houses and harbor by the late Charles Prendergast, American.

ST. LOUIS BUYS A RASKIN: The City Art Museum, St. Louis, has added a work by Saul Raskin, New York artist, to its collection of contemporary American watercolors. The work, exhibited sometime ago at the Grand Central Galleries, is called *Old Man*, a study of a type familiar on New York streets.



Horses: WILLIAM C. PALMER

The Rhythmic Landscapes of William Palmer

WILLIAM PALMER, who has been busy with government murals in the Queens General Hospital and the Post Office Building in Washington, is holding his first show in five years at the Midtown Galleries, New York, until March 19. These landscapes of twisted trees, often with bits of debris in the foreground, are painted in soft, luminous tones.

Describing his canvases as "fantastically dishevelled landscapes," Jerome Klein of the *New York Post* was of the opinion that "Palmer must be an admirer of 16th century North European romantic landscapists, whom he recalls with a distinctively modern form. Like those early men, Palmer has a great respect for drawing. With the pen he spins out involved tangles of brush and driftwood without losing the main swing of his design. In his paintings Palmer has gained a new fluency in translating the basic drawing into the language of the brush."

Although the landscapes are frequently peopled with figures, these figures remain inci-

dental to nature itself, according to Emily Genauer of the *New York World-Telegram*. "While their warm, sun-bathed flesh may be caressingly dwelt upon, it is much the same way the grass is, and the sand. Faces and individual features are hardly indicated," explained Miss Genauer. "Despite the transparency of his tone and the delicate line he uses, Palmer's pictures are far from spineless. There is firm, underlying pictorial order. There are sweeping rhythms. The color may be on the pale side, but it is definitely structural. And the strangest of all, under his gentle lyricism, there is something tumultuous held in check. Perhaps this feeling comes from his skies, which are sometimes, it must be admitted, over-exploited. Or perhaps it stems from the extraordinary degree of movement he secures in his composition."

Edward Alden Jewell of the *New York Times* called Palmer "a poet in paint whose charming fantasies reach a fulfillment always deft and often exquisitely wrought."

now rooted in our contemporary and national preferences, just as the costume designs that, sometimes founded upon past historic style, or a temporary mode, are transformed to fit the demands of theatrical dancing."

The Ballet Caravan is located at 637 Madison Avenue, New York.

Newark Sees John Grabach

John R. Grabach is holding a one-man exhibition of his paintings at the Co-operative Galleries, Newark, until April 12, the first comprehensive showing of this artist's work in his native East. Grabach has been a regular exhibitor in the large national salons, winning the Sesnan Gold Medal at the Pennsylvania Academy, the Preston Harrison Prize at the Los Angeles Museum, and the Corcoran Silver Medal at the Corcoran Biennial.

Grabach, now a resident of Irvington, N. J., was born in Greenfield, Mass., studied at the Art Students League of New York, and is best known as a painter of genre and social conditions. His *Fifth Year*, a painting depicting the first installment of depression years, and formerly seen in the Carnegie International, is a feature of the Newark show.

O' Both Your Houses!

AMID the furor that has attended the adventures of the Coffee-Pepper Bill through House and Senate committees, the bitterness of partisan arguments, R. Edward Lewis, art critic of the *Philadelphia Inquirer*, has managed to keep his temperature down and has more recently turned to the philosophy behind Mercutio's famous last words, "A curse o' both your houses."

"Undoubtedly you've heard of the Coffee bill, to which recently a little Pepper was added," writes Mr. Lewis. "What passes among the unknowing as the American art world seems all wrought up about it. Our original view was that a lot of stuffed shirts were battling over who shall pull the oars. As the odds are 800,000,000 to one-quarter that no matter which one does the boat will go in the wrong direction, all the ado struck us as meaningless. 'It still does.'

"Too many who should be trying to fathom the mysteries of paint and line and stone seem to be worrying whether the horizon of esthetics is going to be all red or solidly blue. Neither offers an inspiring outlook.

"The anti-Coffees blather about 'professional standards' being jeopardized by the bill. Just how a piece of legislation can endanger something that doesn't exist is beyond us. Art is far greater than any standard that one man or untold groups can conceive.

"On the other hand, the pros point to the WPA projects as having helped spread art throughout the land while furnishing aid to many needy individuals.

"Regarding the spreading of art, it depends on how you define the noun. Some so-called practitioners may not like to believe it, but art wouldn't die if all the people who think they are its anointed priests and hand-maidens were to quit and dig ditches. But we probably would have poorer ditches.

"As to helping needy individuals, we have found no proof that those selected always have been most worth helping. Still, they were all human beings, comes the reply. Broadly speaking, granted. But in that case the question becomes a matter of economics, not esthetics. Yet it is strictly art about which both the pros and antis claim to be concerned.

"Actually, neither side is, so far as we can see. The pros are reaching for the cash register and the antis are blowing into the clouds. On either side of the fence you will find self-compacency and narrow judgments.

"We offer them a problem to prove.

"If Rubens, Praxiteles, Hiroshige, Valasquez, Hals, Michelangelo, El Greco and Da Vinci were alive today and all in need, but there were funds only to help one, who could decide which? The other artists would have each other torn into shreds if the decision were left to a reputedly democratic gathering, and certainly no choice a 'czar' of art made would suit everybody. There is no infallible gauge of genius on the hoof. If there were it wouldn't be genius.

"Which takes us back to the Coffee-Pepper bill. The real core of art isn't involved whether it passes or not. It is pleasant to realize that nothing the backers or opponents of such a measure can do will effect the verities of creation.

"If they want to be politicians let them quit masquerading as artists. If they want to be worthy of the name artist let them learn how to paint in a way that counts and let the rest of the world go hang.

"And those art critics and art teachers and art publications now trying to grab themselves extra personal attention by tilting at a typical Washington bubble might do better to remember their real functions."

Ballet Goes Native

BALLET DESIGN, a field which has been a practical monopoly for French modernists for many years, is now offering opportunities to young and even unknown American painters through the Ballet Caravan of New York. With two successful seasons of purely American ballets, the Caravan informs THE ART DIGEST that it is interested in continually seeking new talent from among the painters. The music is also restricted to young American composers.

Present designers for the ballet are Paul Cadmus, Karl Free, Keith Martin, and Charles Rain. Cadmus did the costumes for *Filling Station*; Keith Martin designed those for *Show Piece*, and *Harlequin*; Karl Free designed those for *Pocohontas*; and Charles Rain designed *Yankee Clipper* and *Folk Dance*. Among the new ballets in preparation are: *The Ball Room Guide*, *Minstrel Show*, the *Dance of Death* and *Work Song*.

"The Caravan will continue to collaborate with younger American designers and musicians," writes Lincoln Kirstein, director of the group, "to find a direction for the classic dance based as it is on tradition, which is

From Left and Right

"NOT EVEN the exquisite perfume of the platitudes in Section 1 that 'there exists in the United States the potentialities for a great and flourishing culture' can disguise the time honored stench of the pork barrel."

With anathemas of such sting, Francis Henry Taylor, hard-hitting director of the Worcester Art Museum, calls for an immediate squenching of the Coffee-Pepper Federal Arts Bill in the current issue of the *Magazine of Art*, and voices his alarm that congressmen, concerned with the educational aspects of the bill, will pass it without knowledge of the "cesspool of art politics from which this lotus of the American Renaissance has come to flower."

On the page opposite, by way of contrast, is an equally strong article by George Biddle, leader of the American Artists Congress, calling for a drastic extension of the function of the proposed Federal Art Bureau to include the Treasury Art Projects.

The two articles, both stating their authors' positions in language far removed from the vernacular of polite art writing, raise two issues which have been gingerly avoided in discussions of the Federal Arts Bill. Mr. Taylor is the first of the museum directors to speak out, though it has been known privately that the directors are as a whole opposed.

Mr. Biddle, widely known as a spokesman for the left-wingers in art, calls for inclusion of the one existing government art project which even the proponents of the Federal Arts Bill have refrained from touching. Though Edward Bruce, head of the smooth-running Treasury Art Projects, has publicly lauded the principles of the Sirovich Resolution (though not the Coffee Bill) he has indicated that both Congressional measures had better leave the Treasury Art Projects alone. The two articles bring to an immediate head the last remaining hurdles in the controversy.

Mr. Taylor goes on record in his article as favoring some kind of governmental machinery to recognize the "right of the intellectual to work and eat like any other citizen," but he considers the Coffee-Pepper bill the equivalent of saying "Boys, we're here and what are you going to do about it?"

"If there is to be a permanent Federal Art Bureau of Fine Art," writes Mr. Taylor, "it should be the prerogative of the entire American electorate to determine its character and the manner of its administration. The establishment of such a bureau should be the result of mature thought by persons representative of all factions and interests of American art and not a measure railroaded through Congress by an organized group of artists on relief. It should above all concern itself with those same questions of quality in art and public education that have distinguished the Ministries of Fine Arts in Europe. The sociological problems of the artists, great as their needs may be, must take second place."

George Biddle, in his article, says "It becomes quite obvious on careful reading of the bill that its real intention is to create a *Permanent Art Relief Project*," and he observes that in tight years the last thing a realistic congress will vote for is a substantial fund for the Bureau of Fine Arts. The bill "takes artists off relief without any guarantee than beyond the expression of a hope, that it can then provide for them, in those specific years they are most in need of help."

Mr. Biddle carries his argument to the conclusion that "No change in the present set-up should be considered unless it results in an actual, practical—not ideological, verbal—improvement." This would be a union of the functions of all the government art projects under one head and one jurisdiction.

15th March, 1938



Young Prince Alexandre Demidoff Riding: ALFRED DE DREUX

French Portraitists of Equine Beauty

A HORSE SHOW in paintings by Alfred de Dreux, and his early 19th century French contemporaries is on view at the galleries of Arnold Seligmann, Rey & Co., New York, to provide a serious challenge to the historical position of English art of this genre. A Frenchman who paints horses for their horse-likeness is as rare in art history as an English painter who might paint abstract horses.

De Dreux's technique was admirably suited to the subject matter he chose and the realistic quality of the horses' chestnut or bay color, the various attributes that distinguish good trotters, derives from the Dutch realistic school. In a picture entitled *Young Rider* the artist reaches a point in realism that borders on the illusion of low relief. The *Portrait of*

Young Prince Alexandre Demidoff Riding is as literal as its title and has in addition a certain élan that is French alone. Only in the painting, *A Rider*, showing a young lady on her mount looking down at two Spaniels, does the artist sacrifice his accomplished animal painting to a higher pictorial end.

Included as the contemporaries of De Dreux in the present exhibition are Bonnemaison, John Lewis Brown, Jules Didier, Philippe Ledieu, Francois LePauille, Andrien Marie, and Comte Henri de Montpezat. The idiomatic rendering of proportions and of actions in many of the pictures by these artists is reminiscent of the primitives of France and America, though in each one there is a highly polished and fashionable handling of color.

In Central Connecticut

Following a highly successful 1937 season, the Central Connecticut Art Center, located at Marlborough, is making extensive plans for further development as it enters its third year. The Center began in 1936 with the formation of the Central Connecticut Artists' Gallery in Marlborough Tavern barn, the founding fathers being Northam R. Gould, Albert McCutcheon, Hilda Anderson, William Langdon Kihn, Harold S. Barbour. At the end of the first season this group was joined by Henry Kreis, Heinz Warneke, Jessie Warneke, Van Vleet Tompkins and Homer Pfeifer. These ten artists now comprise the administrative board of the Central Connecticut Art Center Gallery.

From the gallery grew the idea of the Central Connecticut Art Center, in which all the arts are brought into closer relation with community life. Incorporated in the Center is a school of painting, the art gallery, and schools of dancing, music and drama.

KROLL AT THE CORCORAN: A special exhibition of drawings by Leon Kroll is being held at the Corcoran Gallery, Washington, until March 20. The display was selected to give an intimate view of the draftsmanship of an artist who is famous today as both painter and teacher, and has to his credit more than a score of major prizes dating from 1914.

Plans for 1938 Carnegie

Before Homer Saint-Gaudens left for his European trip in search of paintings for the 1938 Carnegie International, he announced plans for next year's exhibition, which will open Oct. 13 and will continue through Dec. 4.

Ten to thirteen European countries will be represented in the show, depending on the situation as Mr. Saint-Gaudens finds it during his survey of Europe. Of the 350 to 375 paintings in the show, 100 will be from the United States and 250 to 275 from European nations. The Jury of Award, consisting of two American and two European artists to be announced later, will meet in Pittsburgh on Sept. 21. The director visited American artists in the East before sailing on March 2. He will stop over in Italy, Germany, Austria, Hungary, Belgium, England and France. Margaret Palmer, the Spanish representative of the Institute, will visit Spain for a representative Spanish section.

NEW YORK'S "OUTDOOR" TO OPEN MAY 11: The Washington Square Outdoor Art Exhibition, a regular semi-annual activity of the Washington Square Association in New York, will be held from May 13 through May 22. At a special meeting of the reorganization exhibition committee, it was announced that this year cash awards for the outstanding exhibits will be provided for the first time.

Raphael Soyer, Realist, Captures That "Haunted Look of the Unemployed"

RAPHAEL SOYER's thin sad-eyed models and his dark-toned studies of lonely derelicts are seen in an interesting display of 25 new canvases at the Valentine Galleries, New York, until March 19. Soyer pictures young girls, slender and pale faced, in natural attitudes as they group together during or after rehearsals of the new dance movement. At all times the painter reveals a sympathetic attachment for these waif-like models who translate social oppression into dynamic dance rhythms. A message for the downtrodden is echoed in the large, somber *Transients*.

"Once again Soyer displays his familiarity with life and distinct ability in interpreting it," wrote Royal Cortissoz in the *New York Herald Tribune*. "A realist and one of the small group of first-rate painters this country boasts of at present, Soyer captures the haunted look of the unemployed."

"Soyer, always a highly skilled technician with an original and sensitive point of view, has deepened and enriched his art on both the technical and the spiritual sides," decided Emily Genauer in the *New York World-Telegram*. "He may, for example, still paint dancing girls, but today, while retaining the characteristics of their group, they emerge as clearly delineated individuals as well. They have a new poignance, a new gravity, a new reality. His texture has lost that suggestion of fuzziness which sometimes marred it, and at the same time become richer, fuller-bodied, more sensual. Color has become more deeply plastic, and the muted harmonies of his earlier works sing out boldly and brilliantly now."

To Jerome Klein of the *New York Post* Soyer "gives an altogether admirable display of his rare talents, scrupulous craftsmanship and persevering thoughtfulness as a painter."

Transients: RAPHAEL SOYER



An exhaustive study of these canvases reveals not a shoddy spot . . . It would seem that he reaches the greatest freedom under the most intimate conditions, in the quiet of the studio, where the distinction between the model and the person breaks down. Under those conditions we are longer aware of invention. Space, light, color, drawing, all fuse in the tender warmth of creative discovery."

Lambert Purchases

The following eight canvases were purchased by the John Lambert Committee for the Pennsylvania Academy of Fine Art, from the Academy's 133rd Annual Exhibition:

Landscape by Herbert Barnett, *Seated Figure*, Gladys Rockmore Davis, *The 5 and 10* by Irene Denney (winner of the Mary Smith Prize), *Still Life* by Richard Hickson, *Somewhat Rheumatic* by Alice T. Roberts, *Dolomite Quarry: Edge Hill* by Henry Rothman, *An American City* by Fred Wagner and *Pennsylvania's Broad Acres* by Henry McCarter.

Auctions on the Air

The American Art Association-Anderson Galleries, which goes on the air for 15 minutes every Tuesday night at nine o'clock from Station WQXR (New York: 1550 kilocycles), announces that the experiment has been so successful that the broadcasts will be continued until the end of the season.

Touching briefly on current sales, Karl Freund, art expert, and Mitchell Kennerley, president of the galleries, reminisce and from the wealth of their experience relate anecdotes about famous collectors and collections, recalling many exciting events in the history of book and art auctions.

Hearst to Disperse Famous Collection

THE ALMOST FABULOUS art collection gathered by William Randolph Hearst, the overflow of which alone fills five warehouses, will soon be dispersed "by sale and gift," according to an exclusive story by Thomas C. Linn in the *New York Times*.

The decision to dispose of two-thirds of the collection, valued at \$15,000,000, has been dictated by the consideration of the huge inheritance tax which would otherwise have to be paid by the publisher's estate. Parish-Watson & Co., New York art dealers will handle the sales which may be extended over a period of years. No auction is planned.

The Hearst collection, the most important to come on the market since Morgan sold part of his collection at auction in 1935, is one of the most varied in the world. Art objects include a variety of Greek and Etruscan bronzes; a large furniture collection ranging from Gothic through Empire styles; an extensive collection of Americana, including the first subject that interested the publisher about 1891, American Staffordshire; a famous collection of arms and armor; a fine set of English silver as well as some European pieces; and a large group of paintings in which the Dutch masters are outstanding.

The art gifts will be made to museums, according to the *Times*, though to what extent the disposal is to be by gift is not known.

As a collector, William Randolph Hearst's activities have been almost legendary. He attended auction sales himself but more often it was a "Hearst agent" who appeared at sales throughout the world to lend a mysteriously exciting air to the bidding. He owned the *International Studio* for many years prior to its merger with *The Connoisseur*, and it is well known that among the capitalist's vast real estate holdings is a large portion of that section of 57th street that houses the art galleries.

Among the five warehouses which house the overflow of art from Hearst's manorial estates in California, New York and abroad, is a building covering a city block in the Bronx, New York City. It is as closely guarded as Sing Sing, according to the *New Yorker*. A nearby newsdealer is quoted as having "seen a couple of churches and a castle carted in, piece by piece." Among the European paneled period rooms owned by the collector are at least fifty in storage.

"Those who know Mr. Hearst well," wrote Linn in the *Times*, "say that mere pride of possession was by no means the motive for his collecting but that he is genuinely absorbed in art. Amid all the works of art by which he is constantly surrounded and the others which he has been constantly acquiring, he is said to be able to recall individual objects bought years ago and kept in storage since the purchase."

"As purchased, every work of art is photographed and a master file of photographs is kept at San Simeon, Mr. Hearst's California estate. If the object should not fit into a decorative scheme pleasing to Mr. Hearst, it goes into storage."

A CORRECTION: The statement in the last issue of THE ART DIGEST that Waylande Gregory was trained at Cranbrook was true only to the extent that the teacher often learns from his pupils. Gregory held a 2 year fellowship at Cranbrook (the only American among Carl Milles, Eliel Saarinen, Kik, and others), while serving as head of the ceramics department there. At the same time he was professor of ceramics at Wayne University.

Barnes Explains

THE ART WORLD, especially that part of it primarily interested in the finest of post-Impressionist painting, has long wondered why the Barnes Foundation at Merion, Pa., has never been opened to the public for even such brief periods as, say, one-half day each week. Below is printed an official statement by Dr. Albert C. Barnes, director of the Foundation, written in response to an article in the last issue of THE ART DIGEST. Dr. Barnes:

"The arguments induced to divert the work of the Barnes Foundation from the purposes stated in its charter as an educational institution by the State of Pennsylvania, sound plausible until they are analyzed. Fortunately for the enlightenment of the people, the underlying principles of the arguments have been analyzed by the highest authorities in education and by the highest Court of Pennsylvania, and the results are matters of public record. In each case the analyses dealt specifically and by name with the activities of the Barnes Foundation since its inception in 1922.

"The educational aspect is dealt with in the book *Art as Experience* by Professor John Dewey, the world's acknowledged leading authority on education.

"The legal aspects and their relationship to the public welfare, are recorded in the decision of the Supreme Court of Pennsylvania, based upon its review of the voluminous testimony concerning the work of the Foundation. The Court's decision points out the difference between a public gallery and an educational institution and it established the legal status of both the Barnes Foundation and the method of conducting its work.

"What is generally accepted by educators as the most important and scientific study ever made to find out how to develop in the general public an intelligent appreciation of paintings, is embodied in the series of essays *Art and Education*, published in book form by the Barnes Foundation Press. The experiments included all types of people, from the college professor to the chauffeur, and the methods employed were those approved by educational science.

"An outstanding conclusion of the study was that 'aimless wandering in a gallery is about on a par with the day-dreaming furnished by attendance at the movies,' a conclusion verifiable by any competent observer at any time in any public gallery in the world.

"The plan pursued at the Barnes Foundation was devised to avoid this frightful waste of time, money and effort, and what educators say of the results obtained more than compensates for the complaints of the sentimentalists, the idle rich and the socially conspicuous that our gallery is not a place for them to add another thrill to their lives. They don't express themselves in that way, but usually as having an 'interest in art', and a desire to 'see, study and enjoy good paintings.' The essay *Learning to See*, in the book *Art and Education*, furnishes the full, complete and final answer to the absurd supposition that one can see paintings without going through a process of learning directed by competent teachers: it is just as absurd as to assume that one can learn surgery by walking through the wards of a hospital.

"All such nonsensical ideas find no field to grow in at the Barnes Foundation. It is not a public gallery but an educational institution with a plan for systematic work, organized in classes which are held every day, and conducted by a staff of competent teachers. Admission to the gallery is restricted to the students enrolled in the classes. Every day



Maidenhood: GEORGE GREY BARNARD (As seen at Brookgreen Gardens)

Sculpture from Beautiful Brookgreen Gardens

AN EXHIBITION of sculpture and photographs of sculpture installed outdoors at Brookgreen Gardens, South Carolina, is on view through April 2 at the Arden Galleries, New York. Garden pieces by eleven prominent American sculptors are placed among a setting of photomurals of the South Carolina flora.

Brookgreen Gardens, a historical plantation near the South Carolina Coast, was founded as an public museum with an ample upkeep endowment in 1932 by A. M. Huntington, and his wife, the well known sculptor, Anna Hyatt Huntington. It is one of the largest sculpture museums in the world and all the pieces are set amid an unrivaled natural setting. At Brookgreen the lines of Sidney Lanier's beloved *Marshes of Glynn*, spring to life:

"Glooms of the live oaks, beautiful braided and woven

With intricate shades of the vines that myriad-cloven

Clamber the forks of the multiform boughs."

Brookgreen Gardens, says the catalogue, "is a quiet joining of hands between science and art. The original plan involved a tract of land from the Waccamaw River to the sea in Georgetown County, South Carolina, for the preservation of the flora and fauna of the

southeast. At first the garden was intended to contain the sculpture of Anna Hyatt Huntington. This has gradually found extension in an outline collection representative of the history of this American sculpture, from the nineteenth century, which finds its natural setting out of doors. It is not an experiment station nor a research plant. Its object is the presentation of the natural life of a given district as a museum, and as it is a garden, and gardens have from early times been rightly embellished by the art of the sculptor, that principle has found expression in American creative art.

"It is, however, by no means the object of this endeavor to preserve or exhibit objects which have for their only claim to interest their association with names or events or the history or crafts. It is felt that the early culture of the pioneers is most adequately expressed and guarded in old and established museums, leaving to this venture the presenting of the simple forms of nature and of natural beauty together with such artistic works as may express the objects sought."

The "related" sculptures included in the Arden exhibition are by Gleb Derujinsky, Hunt Diedrich, Laura Gardin Fraser, Waylande Gregory, Henry Kreis, Paulanship, Warren Mosman, Charles Rudy, Albert Stewart, Heinz Warneke, and Wheeler Williams.

from sunrise to sunset, the gallery is occupied in carrying out the plan outlined, in addition to research work, part of which is embodied in the nine books written by members of the Foundation staff. Every class is filled to capacity, no restriction of caste, race or creed have ever existed, and our waiting list comprises the names of several hundred applicants that cannot be accommodated in the classes because every available place is occupied by either a young painter or a person in course of preparation to teach art in school, colleges and universities throughout America.

"Not only have educational and legal authorities stamped our plan with their approval, but our methods serve as the prototype for similar educational efforts in numerous institutions in America and Europe. These efforts we have always endorsed if they are con-

ducted honestly and intelligently. But when our ideas, methods and prestige are used to bolster up palpable misrepresentation in the public mind, as the Pennsylvania Museum of Art has done, the only redress is to inform the public of the offense. Any public institution that propagates false and misleading information to the world at large puts a blemish upon the good name of the whole community."

CORRECTION: In the list of U. S. Treasury Department competitions, published in the last issue, page 11, the last competition listed, described as a mural for the Department of Interior Building, Washington, should have been deleted. The competition had already been won by Louis Bouche.



New Jersey Fish: MARION BRUCE ZIMMER
Awarded First Prize in Oils

Syracuse Artists Hold Largest Annual

HOUSED this year in the Syracuse Museum's new home and judged for the first time by an all out-of-town jury, the annual exhibition of the Associated Artists of Syracuse, on view until March 31, presents one of the most striking ventures of this small but progressive group of artists. The jury of selection and award consisted of Jonas Lie, president of the National Academy; Hilda Belcher, vice-president of the American Water Color Society; and Norman Kent, professor of art at Hobart College. To quote Mr. Lie: "The 12th annual of the Associated Artists of Syracuse is rich in variety of technique, media and point of view. Individuality of method is strong and much outstanding work may be found among the works on display."

The following awards were made: First prize in oil, to Marion Bruce Zimmer of the Syracuse University art faculty for her large still life, *New Jersey Fish*; second prize in oil, to Wilfred J. Addison for *Pearl Street*; first prize in water color, to Lee Brown Coye, (winner of last year's first honor in oil) for *The Ghost on the Knoll*; second prize in water color, to Merrill Bailey for his *Old Homestead*; ceramic prize, to Stephen L. Arnold for two pieces of ceramic sculpture, *Flowing Feathers* and *Pensive Pelican*.

Honorable mentions were presented to Montague Charman of Syracuse University for a water color entitled *Swamp Road*; and to Harold W. Mann for an oil painting, *Creek Bed*. A special citation of merit was voted to David Perlmutter for two wood carvings of nudes entitled *Nocturne* and *Torso Andante*.

Due to the additional facilities of the museum's new quarters, the exhibition is the most extensive one the Association has yet

held. It includes 144 oils, water colors, wood carvings, prints, drawings, ceramics and works in silver and other metals. An invited group of wax miniatures and sculpture by Ethel Mundy, member of the Associated Artists and the Royal Society of Miniature Painters of London, is also on view.

A Century of Landscape

With a few of the pictures in the original exhibition missing, the Whitney Museum's "Century of American Landscape" show is now on view at the Springfield Museum of Fine Arts. From Springfield's own collection several notable additions have been made to the exhibition, which will remain on view to March 28.

Gilbert Stuart's *Hunting Scene*, from the collection of Miss Frances Tarbox, and William Morris Hunt's *The Shocks*, lent by M. Knoedler & Co., are two of the important additions. The only artists not represented who were included in the Whitney showing are Washington Allston and Thomas Eakins.

Francis Chapin in Two Media

Lithographs and water colors by Francis Chapin are being exhibited at the Albert Roullet Galleries, Chicago, until March 17.

The water colors reveal three main interests now in Chapin's work; a graphic interest in his two small daughters, landscapes near Saugatuck, and studies of nudes. Among the lithographs are *Self Portrait*, 1934, which is represented in the permanent collection of the Columbus Gallery of Fine Arts, and *Duluth Ferry*, recently purchased for the Milwaukee State Teachers College.

Pointed Commentary

ONE WOULD THINK, writes R. Edward Lewis, critic of the *Philadelphia Inquirer*, "that the first American artist to win European honors, who helped found and was second president of the British Royal Academy, who was appointed Historical Painter to the Court of George III, and who took a pioneer part in such varied realms of painting as the American school, European classicism and French romanticism would be recognized on every hand as at least a significant figure."

That such is not the case, writes Mr. Lewis, increases the importance of the first comprehensive exhibition of Benjamin West's works now current at the Pennsylvania Museum. "It is a pointed commentary," he continues, "that many who are regarded as apostles of art either ignore West or apologize for mentioning him at all. Forerunner of Gericault and Delacroix, you would never know it from Elie Faure's *History of Art*."

"Acclaimed by Reynolds as the first person to use modern clothes in a historical canvas, yet we find Gleeson White writing in *Master Painters of Britain* . . . 'his presence among great painters is the result of accident rather than intrinsic merit.'"

"Truly, the British don't deserve to have great men," George Bernard Shaw once remarked. This is doubly true when the individual happens to be an American. Unfortunately, West has fared little better at home. Sheldon Cheney's recent *A World History of Art* gives him only silence.

"The current display, which has been gathered from 14 museums, 18 private collectors and a number of dealers, permits a glance at his entire repertoire and many surprises await those who might go to scoff."

"It is art of a bygone day, but who, beside the pompous or unthinking, is idiot enough to say that those elements so feted for the nonce as architectonic virtues are more important or enduring than any other form worthy of inclusion under art's far-flung banner?"

Not Laurel-resters

Ten new paintings by Karfiol, Kuniyoshi, Sheeler, Marin and O'Keeffe are the attraction at the Downtown Gallery, New York, until April 2. Kuniyoshi shows a dramatic landscape, while Sheeler's exhibit is an interior painted in broad areas as opposed to the almost miniature treatment of *Williamsburg Kitchen* recently exhibited. Contrasting with his classic *Christina*, newly acquired by the Carnegie Institute, Karfiol is here represented by an informal nude. O'Keeffe shows a new flower study and Marin has a new marine.

"There is a definite sense of adventure in following the career of a truly creative artist," writes Edith Halpert, director of the Downtown Gallery. "He does not rest on his laurels nor repeat his success with similar work. On the contrary, he is spurred to further effort and adds a new note to his past achievements. While each man retains his individual handwriting, his spirit and quality, a fresh viewpoint is discerned."

KING SUCCEEDS MACGURRIN: For the third time in less than a year, the Southern California W.P.A. Federal Art Project has had a change in its administrative head. Buckley MacGurrian has just resigned as supervisor and has been succeeded by Albert Henry King, who previously had charge of the Long Beach Auditorium mosaic mural. MacGurrian wanted "to return to painting."

HOWARD YOUNG GALLERIES

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Boston Scrutinizes

BOSTON, last month, was given an opportunity to judge the progress of the Whitney Museum, through a group of 50 museum-owned canvases by living American artists placed on exhibition at the 270 Dartmouth Street gallery. The names included a large portion of leading American artists, imposing in catalogue listing, but the show itself, according to William Germain Dooley of the *Boston Transcript*, was "not so good."

One of the reasons for this disappointing performance, writes Mr. Dooley, "is the fact that many of the works here represent undeveloped and formative periods in the various artists' careers. This is because the Whitney standards, while always independent and free of fashionable cant, have sometimes been confused with welfare and humanitarian endeavors, and some paintings seem to have been bought with the idea of helping a promising artist out financially rather than on the basis of museum standards. Viewed now in the light of more recent performance by the same persons the paintings are more interesting historically than aesthetically."

Mr. Dooley noted as exceptions to his indictment of the Whitney experiment the following paintings: Alexander Brook's *The Sentinels*, Edward Hopper's *Early Sunday Morning*, Bernard Karfiol's *Hilda*, Gifford Beal's *Lawn Fete*, Charles Sheeler's *River Rouge*, Henry Lee McFee's still life, John Sloan's snow scene, Emil Ganso's still life, Morris Kantor's *Skyrocket*, and a Schnakenberg portrait study.

However, "things that the artists themselves might have regretted to see included are the liver colored O'Keeffe New Mexico mountain scene, the pink Pollet *Barn*, the dreary Speicher *Murray Bay*, the woolly vagueness of "Tennyson" Leon Kröll, the cold and jagged Hartley *Old Bars, Dogtown*, the garish *High Bridge*, the Joe Jones *American Farm*, and the Molly Luce *Zoo*. There is a Thomas Benton genre painting that is going to crack up and fall apart very shortly, if one can judge by the disgraceful condition of the paint surface.

"Two facts somehow emerge, with the exceptions noted above. The first is a depressing atmosphere of mediocrity of inspiration; the second is the constant, but here unseen, pressure of a vigorous and brilliant newer group."

That "Subway Personality"

Art as an antidote for claustrophobia—the fear of closed spaces—was advanced by Dr. Thomas S. Cusack, eminent psychiatrist, in a talk supporting the idea behind the "Subway Art" plan now being developed by the Public Use of Arts Committee. "Subway stations, if decorated with fine art, would be the scenes of fewer suicides," said Dr. Cusack over WOR. Persons suffering from desires for self-annihilation, according to the doctor, seek an environment suitable to their state of mind. "The dingy atmosphere of our subway station lends itself well to such depressed mental states."

Pointing to the beneficial work accomplished by government employed artists in hospitals for the mentally diseased, Dr. Cusack said that if the gloomy, sinister atmosphere of the subways were dissipated by the use of artistic decoration, there would be less of what he termed "Subway Personality"—workers who leave the underground tubes impatient, irritable, who return to their homes in a quarrelsome mood.

The committee's exhibition of "Subway Art" at the Museum of Modern Art was reported in the previous issue of THE ART DIGEST.

15th March, 1938



Pigeon Hill Picnic: ANN BROCKMAN

Ann Brockman Turns "Toward the Romantic"

PURE LANDSCAPE combined with Rubensque nudes, circus performers and horses, lend an air of diversion to Ann Brockman's annual show at the Kleemann Galleries, New York, until March 26. Fluently and virily painted, these canvases suggest a close affinity between nature and humans. The artist takes her subjects out in the open where they may picnic or bathe with space and air about them. A fast tempo is felt in the compositions of restless horses and nimble entertainers busily alert for the coming performance. Miss Brockman is also interested in

portraying frightened groups of people, hurrying to safety or standing half-clad in the lowering storm light.

With the statement that the artist "paints exceptionally well, showing invigorating fervor in her work," Royal Cortissoz of the New York *Herald Tribune* felt that Ann Brockman's paintings have undergone "a definite change toward the romantic, showing vivid new color and adroit handling of imaginative groups. Her new style, developed evidently under the influence of Jon Corbino, is most vigorous in the dramatic *Storm on the Beach*."

Dayton Portrait Show

The Dayton Art Institute is holding during March an unusual portrait exhibition, consisting of likenesses of Daytonians painted during the past five years. Indicative of Dayton's active patronage of its artists is the fact that 37 of the 50 portraits on display are the work of local artists. Aside from the oils, much attention is being drawn to the bronzes of the two Wright brothers, Dayton's own inventors, made for the Wright Field Museum by a local sculptor, Seth M. Velsey.

With the idea of building interest in the exhibition, Seigfried Weng, director of the Institute, spoke at the members' preview on portrait painting. John M. King, instructor at the School of the Dayton Art Institute, who has nine portraits in the show, made a quick sketch to illustrate Mr. Weng's lecture.

Father and Daughter

A father and daughter exhibition by Theophile Schneider and Ethel Katz is being held at the Master Institute Galleries, 310 Riverside Drive, New York, until March 28. Neither Schneider nor his daughter are new names in the art world. The father has included his water colors in leading national shows and in various museums. Although this is the first showing of her work in four years, Mrs. Katz has held previous New York exhibitions and has been included in annuals at the Brooklyn Museum, the New York Society of Women Artists and the Contemporary Arts Society. Recently appointed to the faculty of the Master Institute of United Arts, she is showing coast studies of Grand Nanan, landscapes from Vermont, portraits and a number of still lifes.

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January, California: MILLARD SHEETS

The World of Nature as Seen by Sheets

IN HIS NEWEST exhibition at the Milch Galleries, New York, Millard Sheets presents a dozen oils, each of which opens a new aspect of the world of nature. From the faintly pastel cast of Spring over the land, to a turbulent golden day in Autumn, the artist runs the gamut of an "almanac for moderns." More than thirty watercolors, supplementing the new oils, go further afield for their inspiration.

The rural landscape of California and New Mexico furnishes Sheets with locale and into the distance of each painting he piles the bold hills of the Southwest. Everything is in a mood and the canvases mark off the months in the year with the regularity of the calendar. In *January, California*, the world is a burst of green trees, and crisp movement. In *Spring Fantasy*, with a peeping earth, Sheets has painted a faint and delicately colored nature that later blazes forth in *Earthglow* to a golden riot of Autumn. Then the cycle is rounded out with *California*, a scene of farm and hillside in the lowered sun at the time of the year when all is de-nuded. Less indicative of the equinoxes and many soltices is the large group of watercolors in which the artist introduces more figures, houses, and man-made things.

Millard Sheets, at 31, has made an unusual record of accomplishment on the West Coast. He is a professor of art at Scripps College; he rescued the Los Angeles County Fair's art show and made something important out of it; this Spring he will have the place of honor

at the Chicago Art Institute's International Water Color Annual; he runs a decorative arts factory which works day and night turning out department store window displays for national distribution; he designs movie sets, plays tennis and paints such pictures as those at the Milch show.

Arthur Millier, in a Sunday feature article in the Los Angeles Times, said: "His pictures are tonic and alive, and they are never just copies of effects in nature: but new creations, in terms of the medium he uses. Neither has he developed a set style. While one learns to recognize the imprint of his temperament in his work, this artist is always open to new experiment experiences and hence of ways of interpreting them."

"His attitude toward the job of teaching gives the best cue to his attitude toward painting. He suspects academic theory and respects the kind of thinking which expert craftsmen do with their hands . . ."

California Miniaturists

The 26th annual exhibition of the California Society of Miniature Painters is being held in the Los Angeles Museum until March 31. The medal of honor was awarded to Alma H. Bliss of New York for *Young Girl*. Maria J. Stream, also of New York, took first honorable mention; second went to Jessie Truworthy Pasadena; and third to Rosina Cox Boardman, New York.

California Ceramics

CALIFORNIA has turned to ceramics with the same eager enthusiasm that has been noted in the Syracuse Museum's extensive activities in this field. The First All-California Ceramic Art Exhibition, current at the Los Angeles Museum during March, consists exclusively of the work of California potters and craftsman-designers. Pottery, mosaics, tile and ceramic sculpture by the state's best ceramicists are included, many of whom contributed to the National Robineau Exhibition at Syracuse last year.

Reginald Poland, director of the Fine Arts Gallery in San Diego, who originated the plan for the California Ceramic Exhibition, believes that California leads all over states in the new effects gained by low-fire clay bodies in contrast to former methods in high temperature wares. The jury of selection consisted of Glen Lukens, well-known creative ceramicist of Los Angeles, who teaches at the University of Southern California; Reginald Poland, and Professor George J. Cox, chairman of the art department of the University of California at Los Angeles.

San Diego's Fine Arts Gallery, scene of the exhibition in April before it continues on to other Pacific Coast museums, has just announced the purchase of five examples of contemporary American ceramic art. The pieces, selected from the last Robineau Memorial Exhibition now being circulated by the Syracuse Museum are: a graceful, 14-inch plate of rich brown with slip decoration by George Fetzter; a tall, light-colored, ovoid vase by Vieve Hamilton; a lotus-shape bowl of white crackled caste by Carol M. Nickerson; a mushroom bowl of two greys by Frances Serber, whose spread-finger stripings suggest the hare's-fur markings of Sung Dynasty ware; and a small, deep blue bowl splashed with green, not dissimilar from certain Persian ceramics, by Martha Davis.

Placed with these pieces is the Gallery's earlier purchase, a shallow, 12-inch Glen Lukens bowl, simply proportioned and of a cool turquoise, with an ivory mat. Mr. Lukens is noted for his researches in glazing, having discovered several rare glazes in the sands of Death Valley.

Sally Ryan Buys an Epstein

Sally Ryan, granddaughter of the late Thomas Fortune Ryan, famous financier, has purchased *Madonna and Child*, one of Jacob Epstein's controversial sculptures, for \$7,500, according to a report from London. Miss Ryan, a sculptor herself, has loaned it to the Tate Gallery.

Another important London sale is Rembrandt's portrait of his father recently bought by Sir Edward Mountain, head of a large insurance company, for \$36,750. The Rembrandt was part of the estate of the late W. B. Chamberlain, noted British collector.

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Lenten Art

IN OBSERVANCE of the Lenten season, the Pierpont Morgan Library, 23 East 36th Street, New York, a veritable treasure house of Christian art, is showing a group of precious objects, illuminated manuscripts, drawings and Rembrandt etchings illustrating the cycle of the Passion, Resurrection, and Ascension, as interpreted by artists through the ages from biblical and apocryphal accounts.

One of the rarities in the exhibition is a gold and enamel portable altar done by Godefroid de Clair, famous medieval Flemish goldsmith, for Wibald, abbot of the Benedictine Abbey of Stavelot in Belgium. It was made to enshrine two 11th century Byzantine triptychs and held part of a nail and a piece of wood which were venerated at the time as parts of the True Cross. Circular enamel medallions depict the finding and identification of the True Cross by the Empress Helena. This altar-piece was preserved in the Abbey of Stavelot until the invasion of Liège in 1792.

A recent acquisition by the library is a full page miniature of the *Crucifixion* from an Italian 14th century missal, signed by Niccolò da Bologna, one of the outstanding illuminators of the period. From the high Renaissance period is an original drawing of the *Agony in the Garden* by Raphael, done as a study for a predella panel of his great altar-piece which is now in the Metropolitan Museum. Also from the later period is an exceptional impression on Japanese vellum paper of Rembrandt's great etching, *Ecce Homo*, or *Christ Presented to the People*.

A copper-gilt and enamel ciborium of the 14th century, from Klosterneuburg in Austria, exhibits seven scenes from the Passion. The central standing case in the exhibition room contains 28 miniatures from an Italian manuscript of the 14th century, which portray the entire series of episodes. The present exhibition is in sequence to that held in the Morgan Library in 1936-37 to illustrate the Christmas Festival. It is open to the public daily, except Sundays and legal holidays, from 10 a.m. to 5 p.m.

A Glackens for Sweet Briar

A rich and vibrant flower study, *Daisies and Anemones* by William Glackens, has just been acquired by the Friends of Art of Sweet Briar College, for its new but growing collection of contemporary American paintings. The canvas, which comes from the Kraushaar Galleries, New York, has been placed in Ferguson Hall on the campus.

The Glackens acquisition follows that of two other paintings, *Red Clay Country of Virginia* by Henry Lee McFee, and *Black Boy and his Guitar* by Lois Wilcox. The latter are gifts of the artists and both represent characteristic moods. Miss Wilcox is assistant professor of art in the College's department of fine arts.



Opus No. 1: HENRY J. BILLINGS

Painted His Worst and Then Resigned

NOT LONG AGO Henry J. Billings, Springfield (Mass.) artist, decided to paint a picture as badly as he possibly could, avoiding all rules of drawing, design, color and painting technique. The picture that resulted, painted not as a work of art but as a joke, was accepted by the jury of selection for the annual exhibition of the Springfield Art League. Mr. Billings, feeling that his picture had no right to be exhibited as a serious work of art, immediately resigned from the League.

Commenting on the incident, Elizabeth McCausland of the Springfield *Republican*, said: "The issue of modernism versus conservatism (or vice versa) in art, which has divided sympathies in many associations of artists, has been especially live in the Springfield Art League since the League adopted the policy of having out-of-town judges for its annual members' exhibitions. An item in the current exhibition has led one of the conservative members not only to 'speak out in meeting' but to resign from the League. He has resigned because the jury accepted his picture for exhibition!"

In a letter to THE ART DIGEST, Mr. Billings said that he wished to avoid offending either the League or the jury of this show (Dorothy Adlow, Max Weber and Jere Abbot), but he did "feel, however, that juries should be selected who have background enough to distinguish good from bad in modern art."

Acting as an "inquiring reporter," the editor of THE ART DIGEST asked ten frequenters

of 57th Street who should know their art, what they thought of the Billings picture, judged from the photograph. Two thought the picture "rather good," two others wanted to wait "to see the color," one said it "had good design and feeling," three termed it "lousy" and two just were not sure.

All of which might prove something—or nothing.

Springfield League Prizes

The Springfield (Mass) Art League enlivened this year by the insurgency of Henry J. Billings (reported on this page), announces the following prizes from its 19th annual members' exhibition, held in the Springfield Museum of Fine Arts until March 6:

Oils—First prize of \$200, to Jean Hogan for *Opinions Per Quart*; honorable mention, to James A. Pollock, Jr., for *Snowstorm, Rockland, Maine*; first mention, to Blanchard Gummo for *Still Life with Coffee Mill*; second mention, to Bessie Creighton for *Church on the Hill, Taxco*.

Water Colors—First prize of \$50, to Harold Rabinowitz for *Off Allen Street*; honorable mention, to James Vistyn. Prints—First prize of \$25, to Fred Nagler for *Haying*; honorable mention, to Hortense Feine for *Circus*. Sculpture—First prize of \$25, to Edward Norman for *Marble Torso*. Crafts—First prize of \$25, to Martha Gertrude Peet.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THIS MONTH is one of the busiest of the season and yet is distinguished for amiability amid contrasts. A non-objective, abstract show closes as a hyper-objective, "trompe l'oeil" exhibition opens. The Academy Annual and "Young American Paints" are current. A 31-year old artist holds his third New York exhibition as a 75-year old artist holds his second. Every new French exhibition is matched in importance by an American show. Moderns are going conservative and conservatives, modern.

The most select exhibition of the month and possibly of the year is the portrait exhibition at Wildenstein's, featuring 19th century masterpieces by Cézanne, Renoir, Van Gogh, Gauguin and others. The most controversial current American show is the Whitney annual. Important among the one-man offerings are shows by O. A. Renne at Marie Harriman's; William C. Palmer at Midtown; William Gropper at A.C.A.; Marc Chagall at Lilienfeld's; John Marin at Stieglitz'; Marsden Hartley at Hudson Walker's; and Millard Sheets at Milch.

Chagall's Valentines

A Chagall exhibition has been assembled at the Lilienfeld Galleries until March 26, well worth visiting. Jerome Klein, in the *Post* wrote that his work has the "bouquet of the ghetto." Henry McBride, writing in the *Sun*, noted that "his pictures are steeped—and steeped—in sentimentalism. His association of lovers and flowers turns his canvases into glorified valentines but that, so far from being against them, is in their favor. All the world loves lovers and sends valentines. This would seem to indicate that the artist has passed the stormy period of his early youth—and it must have been very stormy—to settle down unmolestedly to the painting of the themes nearest his own heart."

With the tempering of his subject matter the style has remained unchanged and Chagall still uses the double exposure in composition.

Renne, Lyric Landscapist

Since he was at one time an accomplished fencing master it is probable that some of the discipline necessary to execute a "parry of seconde" is responsible for the highly disciplined lyric landscapes of O. A. Renne. His show last year, a debut at the age of 74, was hailed by all the critics and this year he is showing for the first time a group of eagerly

Sicilian Street Boy: KARIN LEYDEN
At the Marie Sterner Gallery



awaited oils at the Marie Harriman Galleries, until March 19. The promise in last year's watercolors and drawings is realized in this year's oils. For subject matter the side of a hill suffices this artist generally, but the hillside is transfigured into a song. The paint is built up in layers of forms that ripple and flow diagonally across the canvas as the color picks up in the faint distance of the sky to rise to a crescendo in the deep maroon of a nearby tree trunk.

A Vigorous Primitive

The Westermann Gallery, an important phase of the activities of the book sellers, B. Westermann & Co., is now located at 20 West 48th Street, continuing under the direction of Mr. Bitner. The show which opens the new gallery is a group of Norwegian oils by Einar Berger, hitherto unknown to the American public. Berger is technically a "primitive," since until a very few years ago he was a simple untaught Norwegian fisherman and painted on the tent walls of his fishing stand. His canvases however have none of the timidity and "child vision" of most primitives. They are explosive anathemas to the icy, storm-tossed, man-destroying north seas. Both color and design have a peasant-like geometry underlying, but all is tensely fierce.

Bicyclist Painter

For his youth, which is 21 years, Eyvind Earle at the Morgan Galleries showed a startling dexterity on watercolor paper. It seems this young man travels all over the country on a bicycle with his materials in a gunny sack strapped to his back. "Instead of depicting the obvious," wrote Emily Genauer in the *World Telegram*, "he has captured with his brush the quality of the air after a rain in the desert, of moonlight on a still night in the mountains, of winter winds sweeping across unbroken fields, of trees clothed by autumn in savage garb. There is poetry in them and imagination, and extraordinary delicacy of tone and brush. In none are there any recognizable aspects of distinct locale. Any imaginative craftsman with the brush and even a good photographer could have achieved that. It takes a highly sensitive and skilled artist to do what this youth has done."

Cowboys and Indians

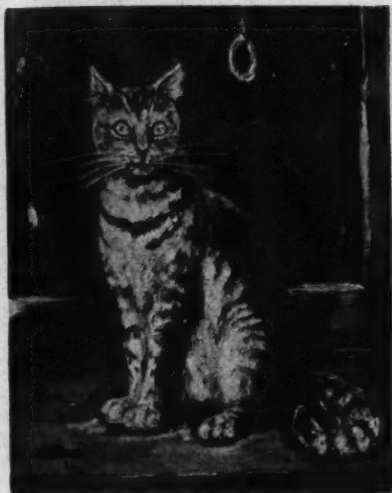
F. Tenney Johnson, painter of the vanishing west, the Indians and cowboys and "little dogies" is holding an exhibition of his western oils at the Vanderbilt Galleries of the Grand Central Art Galleries, until March 24. Johnson's idiom is unchanged as is his subject matter and the cowboys are still lighting up their hand-rolled cigarettes as the darkness creeps over the herd. Not a sound is heard in these twilight scenes. The Indians are still stoic and the western landscape is still too vast and unpenetrable.

Everything is "authentic" in a Western canvas by Johnson from the costumes of the cowboys, which the artist has donned so often himself, to the scrub growth and the grey-green cakey soil. Everything is picturesque, too, as the sun lowers over the vast macrocosm and a lone man on horseback surveys his world and his animals.

They Answer Present

Howard L. Hildebrandt, who has been busy as a juror for the current National Academy annual, is holding his first show in many years at the Douthitt Galleries, current until March 26. The artist is well known as a portraitist and the present exhibition contains portraits of well known persons, some flower paintings and a few figure studies. Included in the exhibition are a group of expert minia-

The Art Digest



St. Peter: ANNE GOLDTHWAITE
Exhibited at the Macbeth Gallery

tures by the artist's wife, Cornelia E. Hildebrandt. The figure, *Girl in White*, reproduced, is one of the most appealing characterizations, a formally posed figure and yet the sober little girl is extremely "present" in the canvas. Another who would answer present to the roll call is *Harry Bates Thayer*, posed informally in a suburban setting amid Connecticut refreshments, in a sun-bathed moment of relaxation. A copy of the portrait is to go to Thayer Hall, Dartmouth. In the flower paintings the artist enjoys great spontaneity.

Gropper Perfects His Color

William Gropper's journey along the highway of development continues steadily. The oils at the A. C. A. Gallery now on exhibition displayed "tremendous progress" to the *World Telegram* reviewer, Emily Genauer, who recalled his growth of command over draftsmanship, and then the linear expressiveness of his last exhibited oils, which, however, had an undeveloped color sense.

"Now," writes Miss Genauer, "we see him with extraordinary command over both line and tone. It's a curious kind of tone Gropper uses. His palette runs heavily to yellows and a red that is bright without being bold, and the effect is to flood pictures and even the gallery itself with an odd amber light, as though one were looking at them through sun glasses. But, most important, he now uses his pigment architecturally, not to color forms he has drawn but to build them."

The Panorama

The "Trompe L'Oeil, Old and New" is the current Julien Levy offering and the eye is fooled by 17th century Dutch still life painters, Italian Baroque artists and contemporary surrealists. Trick perspective, photographic realism, double images form an entertaining show.

"A series of atmospheric jottings" is what Howard Willard, young advertising illustrator terms his collage abstractions on view until March 21 at R. H. Macy's picture galleries. Willard uses match boxes, demin, tin foil and other materials to create Mexican landscapes. Charlotte Malsbury, Fred Nagler, Edith Nagler, and Evelin Bourne are other artists being shown.

Portable floral murals for room interiors done by George Stonehill are hanging at the Decorators Club Gallery. Stonehill has a sure touch in decoration and out of wisteria, delphinium and other forms he extracts a conventionalized pattern used with great restraint.

The long-whiskered cat on this page is hold-

ing forth temporarily at the Macbeth Galleries where his mistress, Anne Goldthwaite has just held an exhibition of high standard.

"If I knew what I meant," Mme. Karin Leyden told a *World Telegram* reporter, "I would be able to tell it in words and then I wouldn't have to paint." Mme. Leyden is from Holland and her paintings are being shown at the Marie Sterner Galleries, to March 26. The artist is the first painter in her family which way back, produced the composer Bach.

A recent exhibition at the same gallery contained some powerful canvases by Rudolph Jacobi. "None of the pictures are deep, but they are distinctly skillful and show a taste of vividly brushed details," wrote the *Herald Tribune* critic.

Though several of the critics noted rather tight drawing in Z. Vanessa Helder's watercolors at the Grant Studios, Melville Upton in the *Sun* considered the later work "not only holds up the promise of her earlier appearances but carries things forward." One or two of the reviewers noted a certain lack of imagination, but all commended her workmanship.

Joseph Guerin has picked one small but interesting aspect of New York City and is about to become an authority on it, the mists and fogs of the waterfront. His watercolors recently at the Tricker Gallery were damp, spontaneous scenes that "come off" at a 50-50 frequency. "Guerin seems to me," wrote Howard Devree in the *Times*, "to have overreached himself in the size and looseness of his papers. His very wet *Summer Rain* and the clear *Before Sailing* reveal the artist's ability in his medium, but such a picture as *High Tide* becomes empty through sheer size."

Exhibiting at the same time at the Tricker was Lamont Warner, who theorized in his catalogue foreword about the relation between painting and music. His canvases emphasize rhythm in color and form in landscape painting and depend a great deal upon the decorative spotting of shadows.

An interesting debut was held by Gail Symon at the Montross Gallery who, according to Emily Genauer of the *World Telegram*, "paints with extraordinary assurance and with more than considerable skill." Devree, of the *Times*, who preferred her portraits, considered her work "honest, unpretentious," with sound painting and a good decorative sense.

The English Bookshop Gallery is exhibiting a new sculpture by Malvina Hoffman, *The Column of Life*, inspired by the Hindu philosophy of life. A long bronze column is surmounted by the figures of a god and goddess embracing.

Girl in White: HOWARD L. HILDEBRANDT
On View at Douthitt Galleries



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David: DOROTHEA GREENBAUM
In the Whitney Annual

Whitney Disappoints

SCULPTURE again plays the leading part in the Whitney Museum's annual display of contemporary sculpture, water colors, prints and drawings, current until April 10. Much attention is focused on this notable collection of figures and portraits by about 50 prominent and lesser known American sculptors. Drawings and prints are also shown on the main floor with as many as 25 artists represented in one room. The two galleries on the second floor are devoted to water colors, gouaches and pastels.

In the past a biennial, this show and the exhibition of paintings held last fall are now annual events. Of the 200 invited sculptors, painters and print makers, no less than 90 were not represented in the 1936 display. Announcement of the purchases singled out for the Museum's permanent collection will be made in a later issue of THE ART DIGEST.

The sculpture ranges in size from a miniature simplified head in limestone by Jose Ruiz de Rivera to the heroic bronze nude by Robert Laurent, described by Edward Alden Jewell of the New York Times as a figure of "considerable power, which could be judged to best advantage in isolation and surrounded by plenty of space." "While, taken as a whole," continued Mr. Jewell, "the sculpture seems definitely less impressive than upon former occasions, there are some interesting and a few really excellent figures, among the best Carl L. Schwarz's medium sized *Seated Woman*, Charles Rudy's small standing *Bather*, Arnold Ronnebeck's admirably architectural, semi-abstract, decorative *Homage to Maurice Ravel*, small figures by Vincent Glinsky and Alice Decker, the well-designed, powerful *Beth-Sheba* by Louis Slobodkin and William Zorach's *Affection*, the boy and dog theme

in black marble that has been seen several times before.

"Items such as the seated figure, called *In Pensive Mood* by Henry Kreis, and the curiously conceived *Mourner* by Hugo Robus are certain to attract attention. There will be smiles for the very ingenious caricatured *Harlem Dancers* by Margaret Brasser Kane. Heinz Warneke's big composition involving rhythmically toiling figures ought to create just the desired effect in an appropriate spot out of doors. Other pieces also, among them some of the portrait heads, are full of character. But not infrequently one comes upon sculptural work that, while perhaps carried out with a capable enough hand, strikes the visitor as no more than cleverly pseudo."

Next in importance and standard are the drawings, which Mr. Jewell feels contains "the highest percentage of examples that really reward." Contributors to this section are Isabel Bishop, Peter Blume, Fiske Boyd,

[Please turn to page 23]

Foshko Seen Again

JOSEF FOSHKO, whose last exhibition was held five years ago at the now defunct "Gallery 144," is making a new appearance at the Boyer Galleries, New York, with a group of 22 paintings to remain until March 31. Foshko's earlier show, which won hearty approval from the critics, dealt with the teeming life of the East Side—push cart peddlers, mothers and children sprawling about on the streets, midsummer in the slums, backyards and houses seen over rickety fences. Although his current exhibition stresses no particular theme, it does reveal a sympathetic insight into the character of the people he likes to paint. Street scenes are less important in today's work, for Foshko finds a satisfying message in rural subjects and in the bay waters of Long Island and Gloucester.

Foshko is particularly effective in combining a sensitive feeling for color with unity of design and tonal richness. At the time of his first show, the critics spoke of his unusual talents and promised great hopes for his future. Margaret Breuning, then art critic of the New York Post, said that, "The greater clarity of these paintings is due, doubtless, in a large measure to the painter's greater command of his medium so that his idea and its technical expression are closely and compellingly related . . . There is a rich emotional content, ably enforced by the imaginative power of the artist and his control of design for his own clearly perceived purpose."

Old Man: JOSEF FOSHKO



The Art Digest



Still Life: CATHAL O'TOOLE

O'Toole in Debut

CATHAL O'TOOLE, former Irish revolutionary, has just concluded the first New York exhibition of his paintings and prints at the galleries of the Associated American Artists. O'Toole is remembered as the young painter who won the Second Hallgarten prize at the National Academy in 1934 with the forceful rear view of a statue in the dimly lighted *Interior of the Metropolitan Museum*. He was still a student in the Academy schools at the time, and the prize-winning picture was the first painting he had ever publicly exhibited. The following year O'Toole won the First Hallgarten prize with *Conglomeration*, an arrangement of objects painted during his stay at the Tiffany Foundation at Oyster Bay, L. I.

All of the oils, water colors and etchings in his New York show were done since 1934, when O'Toole was awarded the Pulitzer Traveling Scholarship. Although he won his awards with neatly painted representational subject matter, O'Toole has now become interested in semi-abstract compositions. His earlier work reveals his interest in the surfaces of different sculptures, his intent preoccupation with textures, well drawn heads and conventional darkly painted landscapes.

At 19 O'Toole was a captain in the Irish Republic Army, the rebels of the Irish Civil War of 1922. At the beginning of the revolution he was living in Scotland, organizing young groups for action in Ireland, bringing "flying columns" across to fight and helping to transfer munitions and money. O'Toole left Scotland and came to America when he was 21, at which time he was awarded a scholarship to the National Academy of Design.

HERNANDEZ ANIMALS ON TOUR: Matteo Hernandez, Spanish sculptor who carves animals directly into the hardest of materials, is being accorded a March exhibition of sculpture, paintings, drawings and prints at the Fine Arts Gallery of San Diego, Cal. The show, sponsored by the Fifteen Gallery of New York, will be sent on a circuit of Western cities by the Western Association of Art Museum Directors.

15th March, 1938

Boldini Comes Back

THE SELECTION of intimate sketches and drawings by Boldini, fashionable painter of the '80s and '90s, at the Newhouse Galleries, New York, until April 2, reveal a nervously impressionistic side not generally associated with this popular artist. These spontaneous notations in various stages of completion were found in his studio after his death, and are being publicly shown by his widow now living in Paris.

Although Boldini won his reputation with his elegant portraits, he was also a versatile artist, originally more famous in Europe for his landscapes, figure studies and genre than for his portraiture. A few landscapes, interiors and everyday scenes augment the dominating figure studies in the Newhouse show. Slashing brush strokes radiate from these figures, making a sparkling halo around the center of interest. It is as though Boldini had imprisoned these fastidious women like beautiful butterflies—a flutter of protest still in their wings. Concerned with agile grace and shimmering silks, he sometimes used faces in an impersonal manner, ignoring the true character of the sitter.

"So swiftly does the whirligig of taste spin round that though Boldini has been dead but seven years his paintings are already regarded as voices from the past, quaint attestations of a charm long since bygone," writes Malcolm Vaughan in the catalogue. "Yet some three decades ago his art was, both in aim and effect, the latest class of fashion. Today there is a revival of attention to his art, a revival that has brought him a larger audience, at least in the United States, than ever he had when alive. For he was formerly popular chiefly among our 'four hundred,' whereas today his worth is recognized by all who enjoy fine painting and relish individual style."

Edward Alden Jewell of the New York Times remembered the "full length" Boldini exhibition arranged at the Wildenstein Galleries by Maud Dale in 1933 and compared again the virtuosity of the two giants of this period. "Sargent," pointed out Mr. Jewell, "managed pretty well when it came to surface bedizenment in paint, though he could not begin to match his friend Boldini's quite incredible flourishes, swishings and swirlings. Boldini was a virtuoso who knew how to translate into the upper octaves of his brush all the possible or impossible coloratura sopranos who ever lived have been wont to embellish their arias."

Marquise Frasoni: GIOVANNI BOLDINI



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A Skirmish in the Wilderness: WINSLOW HOMER
In the Rockefeller, Sloane, Union League Club Sale

Paintings and Chinese Jade at Parke-Bernet

ROMNEY, Gainsborough and Raeburn portraits and other important paintings by the masters, together with objects of art, Chinese jades and antique furniture, will be included in the dispersal of the property of the estate of the late Marie Louise Patterson at the Parke-Bernet Galleries. The paintings will be sold the evening of March 17, and the balance of the collection the afternoons of March 18 and 19.

Two Corot landscapes, *Sainte Nicolas Lez Arras* and *Les Dénicheurs Toscans*, are large

examples of the artist's late period, featuring figures in woodland settings. Included in the 18th century British portraiture will be Romney's sympathetic portrayal of *The Stanhope Children*, Gainsborough's portrait of *Sir John Campbell* (from the Cronier collection), and Gainsborough's likeness of the elderly *Mrs. Burroughs*, the artist's aunt and wife of the headmaster of the school he attended as a small boy (from the famous Huth collection).

Two miniature-like features are the Meissonier self-portrait in velvet Venetian robes,

a full-length conception scaled to a small panel, and a Gainsborough *Gipsy Scene* presented within the confines of a 12 by 14 canvas. The Barbizon School is represented by Daubigny, Diaz, Dupré and Jacques, while examples by their Dutch co-masters, Mauve, Jakob Maris and Israels, are also present. Among the water colors are a group of eight English rural scenes by Constable, originally purchased from the artist's granddaughter, and a radiant Turner *Fête Day at Zurich*.

The antique Chinese carved jades of the Patterson collection, largely of the famed Ch'ien-lung period, present to collectors many fine specimens, foremost being a pair of table screens in rich spinach green jade carved with panoramas, from the Winter Palace at Peking, and white and mutton-fat jade vases carved in high relief with dragons and blossoms.

The evening of March 24 will see the dispersal of the collection of Barbizon, American historical, British and French 18th century paintings, comprising the property of the late Mr. and Mrs. Percy A. Rockefeller, Henry T. Sloane and the Union League Club, at the Parke-Bernet Galleries.

Historically, one of the most interesting items in this sale will be Winslow Homer's Civil War scene, *A Skirmish in the Wilderness*. In thickly wooded country four Union soldiers, sheltered in the center foreground by the trunk of a tree, are replying to the Confederate fire. Beyond them may be seen soldiers and the smoke of battle and, at the right, a line of troops advancing in column. The picture was painted for and sold in the Artists' Fund Sale of 1864, and bought by W. R. W. Dana. Homer informed Charles B. Curtis that it was painted from sketches made on the spot at the time of battle. It was purchased by the Union League Club at the sale of the Caldwell Estate, May 20, 1870.



Still Life by J. Dooyewaard

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Bishop Library To Be Dispersed

THE FIRST PART of the famous library of the late Cortlandt F. Bishop will be sold at auction at the American Art Association-Anderson Galleries on April 5, 6, 7 and 8, according to an announcement of Mitchell Kennerley, president of the galleries. Mr. Bishop was a discriminating collector for more than 40 years, and the sale promises to be one of the most important rare book dispersals since the Robert Hoe sale in 1911-12.

More than 1,000 lots, ranging from the 10th century Anglo-Saxon illuminated manuscript, *The Blickling Homilies*, to the intimate "reading copies" which Charles Dickens used for his public readings, will come up in afternoon and evening sessions. Mr. Bishop was well known in America and in Europe as a patron of the arts and at the time of his death, in March, 1935, he was principal owner of the American Art Association-Anderson Galleries, the auction house that will now disperse among collectors, dealers and libraries the rare books and manuscripts that he collected through the years.

"He was so secretive about what he bought that very few people had any idea of the magnitude of his purchases," Mr. Kennerley said. "He bought many books and manuscripts from a well known London firm, giving instructions that the purchases should not be revealed. Scholars and universities often wrote this London dealer asking the whereabouts of famous books bought at auction, but he was not able to disclose that they had been sold to Mr. Bishop."

Outstanding in the sale will be the illuminated manuscripts, acquired by Mr. Bishop from the Gates, Thompson, Sir George Holford and Marquess of Lothian collections and including the *Blickling Homilies*, St. Augustine's *La Cité de Dieu* and Froissart's *Chronicles*. Another valuable section will comprise the "Books of Hours," collections of prayers, mostly in Latin, intended to enable the people to participate in the daily ceremonies.

The celebrated *Blickling Homilies*, composed of 149 leaves of vellum and apparently written by two scribes, is one of the most important examples of early Anglo-Saxon literature, representing as it does the very foundation of English prose. This beautiful religious and literary masterpiece is believed to have been written for the Queen of England in the year 971. For several hundred years it belonged to the City of Lincoln, England.

Another famous manuscript is the 15th century Pembroke "Book of Hours," written on vellum. It was executed for Sir Robert Herbert, Earl of Pembroke, who died in 1469, but the miniatures are just as fresh and brilliant as when they were first made.

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Whitney Annual

[Continued from page 20]

Jacob Burck, Paul Cadmus, Alfred D. Crimi, Beatrice Cuming, Adolf Dehn, Ernest Fiene, Karl Free, Jared French, William Gropper, Rosella Hartman, Bernard Karfiol, Richard Lahey, Edward Lanning, Rico Lebrun, Charles Locke, Orville Peets, Andree Ruellan, Katherine Schmidt, Charles Sheeler, John Sloan, Grant Wood, Denys Wortman, Art Young.

The water colors to Mr. Jewell proved "extremely disappointing. Again and again artists who often excel are represented by what may be considered undistinguished or even poor work. Good papers, it is true, occupy strategic oases, but the average in sadly and unaccountably low."

15th March, 1938



The Flying Mercury: GIOVANNI DA BOLOGNA
(Circu Perdue Sketch in Bronze)

At Auction

ETRUSCAN and Roman gold jewelry and bronzes, Imperial Roman frescoes, and medieval and Renaissance art from the collection of the late Marchese Edoardo Abites di San Paterniane of Florence and Paris will be sold at auction at the American Art Association-Anderson Galleries, the afternoon of March 19. Most notable in the collection is an original cire perdue sketch in bronze of *The Flying Mercury* by Giovanni da Bologna. Originally executed for the famous statue in the Barello, this statuette, 15½ inches high, still bears traces in its interior of the wax model. The Paduan sculptor Francesco da Sant'Agata is represented by the bronze *Dancing Faun*.

On the evening of March 23 a collection of early masters, 19th century art, and American, English and Continental paintings comprising property of Senor J. E. De Sousas Freitas of Washington, D. C., Mrs. A. Stewart Walker, Don F. L. Stagg y Caamano and the Kleemann Galleries will be sold at the same auction house. French artists predominate in the 19th century group, including representative canvases by Degas, Fortuny, Harpignes, Monet, Fantin-Latour and Dupre. A pair of companion portraits of the Duke and Duchess of Braganza, attributed to Carreno de Miranda (1614-1685) are also featured. Included in the American section are Sargent's *A Picnic on the Grass*, a sunlit composition of a family group; a sketch for *Schuykill* by Eakins and works by Hassam, Remington, Arthur B. Davies, Wyant, Weir, Lawson and Eilshemius.

Etchings, drypoints and lithographs with other properties will be dispersed the evening of March 24. Outstanding in an important group of Rembrandts are his "Hundred Gilder Print," *Death of the Virgin* and *Angels Appearing to the Shepherds*. Masterpieces by Dürer include his *Great Fortune*, *Adam and Eve* and *Nativity*. An important representative of modern times is Bellows' *Stag at Sharkey's*.

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THE PRINT MAKERS: OLD AND NEW



Death and the Woodcutter: ALPHONSE LEGROS

"Contrasts in French Art" Termed No Contest

WITH THE BELIEF that art lovers should have a mutual liking for both the classic and the modern schools of printmaking, the Keppel Galleries, New York, have arranged an exhibition of "Contrasts in French Art," to remain until March 19. Hung on opposite sides of the wall, the show brings the issue of conservatism and modernism squarely to the front.

There are, however, more comparisons to be noted than contrasts, for the jump from Legros to Pissarro is not such a great one, nor the breach between the illustrative qualities of Millet and Manet. The same suggestive simplicity is found in the work of Buhot and Toulouse-Lautrec. Corot's contribution is more firmly drawn than the landscape by Segonzac, while Picasso's print is both classic and conservative. Other men represented are Jacque, Daubigny, Meryon, Lepere, Bracquemond, Cézanne, Gauguin, Renoir, Matisse, Degas, Redon and Sisley.

In their announcement, the Keppel Galleries pointed out that the masters of modern art had taken their place in the great tradition of French art. "Up to the present time the change in French art brought about by Cézanne and his contemporaries seems to have been regarded in a sort of partisan spirit.

There are people who claim that they cannot bear the sight of what they call 'modern art,' while the partisans of the modern group are often apt to under-rate the masters of the classic 19th century school. Today there seems to be no reason why one should not find beauty in both schools."

Emily Genauer of the New York *World-Telegram* discovered few differences, the major one being the "choice of medium. The earlier print makers used the etching process more than any other. But the modern artists who have done most of the best contemporary prints in France are painters primarily, and so it is not surprising that when they turn to the print they use lithography, a process closest to drawing or painting, in that the artist draws directly and freely on the stone, instead of having to dig out of the metal the design he has already determined upon."

HIGH PRAISE: Paul Whitman's exhibition of paintings at the Hotel Del Monte Art Gallery, California, until March 20, puts him, according to H. L. Dungan of the *Oakland Tribune*, "among the foremost Western water colorists. If you are among the West's best water colorists that means you stand high anywhere."

Iron, Steel and Brawn

WORKERS AND BUILDERS, the men who erect giant frameworks of steel high above the streets or dig excavations underground, figure predominately in James E. Allen's special exhibition at the Division of Graphic Arts, Smithsonian Institution, until March 27. Industry, yachting, harbor activity and bird life are also favorite topics with Allen.

Born in Montana, Allen came East at the age of 17 to study art. During the World War he served as a flier, and at the end of hostilities, returned to Paris to study etching. In Paris he bought tools and a press and joined forces with another young American, Howard Cook, who also has subsequently made a reputation with needle and acid. After his return to New York, Allen studied with Joseph Pennell, became interested in the woodcut, and then reverting to etching, worked with William Auerbach-Levy. In 1932 he won the Shaw prize at the Salmagundi Club and the Henry B. Shope prize at the annual exhibition of the Society of American Etchers. *Brazilian Builders* took the Lea prize at the Philadelphia Print Club in 1933, and since that time the artist has had a steady increase of prestige.

Allen's concentration upon steel and iron and brawn is well illustrated by the titles of his Smithsonian exhibits, among them: *Arch of Steel, Men and Iron, 4 Line Pipe, Pipe and Brawn, Teeming Igots, On Top of the World, The Skyman, The Excavators and The Pipe Layers*. In none of the 50 exhibits does the present-day epidemic of social protest enter; these are graphic depictions of men at work, healthy, satisfied to build for tomorrow, proud in their strength and manual skill.

Van Dyck's Etched Portraits

Prints from Van Dyck's famous series known as the *Iconography*—portrait etchings of famous contemporaries—are on view at the McDonald Galleries, New York, from the collection of the Dukes of Newcastle. All of the prints are from early states, many of them showing the way Van Dyck etched the head and engraved part of the background which was finished later by other engravers. Of the eighteen Van Dyck did, five remained unchanged.

In the *Iconography* series Van Dyck initiated a new style of portraiture, using a freely etched line that caught the sitter's features in an accomplished if sometimes flattering way. It was not until several years after they were done that these portrait etchings were appreciated for their value as fine prints.

Prints by Dame Laura

A large exhibition of Dame Laura Knight's prints is being presented until March 20 by Jacqueline Pottinger at the Leo Kottbeck Gallery, San Francisco. The exhibition gives a comprehensive survey of the graphic work by this well known British woman whose autobiography, *Oil Paint and Grease Paint*, was published last year.

During February Miss Pottinger presented the lithographic work of a young artist, Arthur Murphy. The development of a "definitely flying, sinuous and vigorous line" in Murphy's latest work led Alfred Frankenstein, San Francisco *Chronicle* critic, to propose that "one might someday institute a profitable inquiry as to the effect of Oriental art generally on the artists of the Pacific Coast."

THE PRINT MAKERS: OLD AND NEW



Eve Holding the Apple:
ALBRECHT DURER (Drawing)

From a Master's Hand

A DURER DRAWING, one of the most important to come on the market in recent years, has been sold to a private collector by Arthur H. Harlow & Co., New York print dealers. It is a study of Eve holding the apple and served as a preliminary sketch for Dürer's oil of Eve in the Prado Museum, Madrid.

The drawing, signed and dated 1507 in the familiar Dürer monogram, was done with brush and India ink, heightened with white and is on blue Venetian paper. It was formerly in the collections of J. Grunling and Ritter Von Franck, who was Emperor Franz-Joseph's drawing instructor. It is reproduced in Lippmann's catalogue of Dürer drawings.

Like that other master of the Renaissance, Leonardo, Albrecht Dürer was a scientist in his drawing studies, and the present work shows a keen study of anatomy. The correction of the line of the elbow provides one of those intimate insights into a great master.

Among the world's draughtsmen, Dürer ranks with the few highest. His line with its inheritance of Gothic calligraphy and lyric symbolism creates at the same time a solid third dimension that rises from knowledge of anatomy and the influence of the Italian Renaissance. He created an aesthetic idiom in line which makes this drawing not a symbol nor the representation of a hand. Rather, it possesses that fine, hairline distinction that makes it a *drawn hand*—a distinction that gives the paper a life of its own.

Illustration Annual

PETER HELCK's ink and wash drawing, *Fall Ploughing*, took the first prize of \$100 at the second annual exhibition of book, magazine, and advertising illustration held by the Philadelphia Print Club. Honorable mentions were awarded to Pierre Brissaud for his water color, *Picnic in South Carolina*; to Robert Fawcett for his gouache, *Haunted House*; and to Fred Ludekens for his lithograph, *In the Valley of Mexico*.

The show as a whole was "somewhat disappointing" to the *Record* critic, Dorothy Grafty, "though a step in the right direction." "National exhibitions of work in specified media require years of building and nursing before they become representative of what is going on in their particular fields," observed Miss Grafty, recalling that the Print Club's now famous lithograph exhibition was nearly five years breaking the crust.

A group of color prints included in the exhibition was hailed by Miss Grafty as indicative of a growing popularity in this field. "Pioneered by Jean Charlot, the French-Mexican artist, and largely fathered in this country by Albert Carman, the Art Color Proof Associates, with headquarters in the Charles L. Morgan Galleries, New York, presents prints singularly fresh in color values.

"Under old methods," reads a prospectus of the organization, "the cost to the artist to produce an original print in several colors was prohibitive. This co-operative plan relieves him of these large expenses, yet places at his command a color medium of great brilliance and sensitiveness."

"The Associates maintain 'a complete print studio organization, a museum and library exhibition, program and marketing system, through local art dealer representatives.' Profits accrue on a royalty basis."

Surrealism played a prominent role in the exhibition with entries by Cassandre, the French poster artist; Frederico Castellon's illustrations for *The Haunted House*; Edward A. Wilson's illustrations for *Anthony Adverse*; and work by Fred Becker and Barbara Crawford. Fairytale fancy was illustrated by Wanda Gag. High in quality of craftsmanship were Asa Cheffetz' illustrations for *An Almanac for Moderns*.

The jury was composed of Charles T. Coiner, father of the once familiar N.R.A. symbol, Henry C. Pitz, Joseph P. Sims, Edward Warwick and N. C. Wyeth.

SHORT STORY: A letter from THE ART DIGEST addressed to the City Museum of Greater Shanghai, Shanghai, China, has been returned unopened. Across the envelope is stamped: "Firm Extinct."

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Fishwives: WINSLOW HOMER (From the Lynemouth Period)

Notable Homer Enters the Currier Gallery

AN IMPORTANT Winslow Homer water color, entitled *Fishwives* and painted during the artist's sojourn in Tynemouth, England, has been acquired by the Currier Gallery of Art in Manchester, New Hampshire, from the Macbeth Gallery, as agents for the estate of Mrs. Charles S. Homer, widow of the artist's brother. The painting had been in the Homer family until the recent death of Mrs. Homer.

It was in 1881, when he was 45 years old, that the famous American painter went to Tynemouth, a fishing center, as well as a popular watering resort. He remained for two years. Homer felt the dramatic power and significance of the English seacoast and its people, and transmitted this feeling to his sketches and paintings. His stay in England and his concentration upon water color marked a turning point in Homer's career. Color became subtler and cooler, the forms rounder and freer, and more attention was given to composition.

While in Tynemouth, the artist made many black and white studies, and later used them in finished water color compositions. This probably accounts for the fact that the Currier Gallery's painting is signed "Homer 1883," although his Tynemouth stay is recorded as 1881-1882. *Fishwives*, which has been included in many notable exhibitions of Homer's work, shows three solidly formed female figures standing on a wet and slippery

shell of rock, silhouetted against sky and sea as they watch ships on the horizon. The red shawl and blue dresses of the women relieve the murky grey of the sky, the foamy blue-white of the sea and the brown of the rock.

The Bishop Library

[Continued from page 23]

Books printed by Caxton, Wynkyn de Ward and other early printers will hold prominent places in the auction, among them the Lothian copy of the first dated edition of the Bible printed by Fust & Schoeffer, 1462, or thirty years before Columbus saw the New World. Included in the large selection of rare bindings are examples made for Madame de Pompadour, Diane de Poitiers, Marie Antoinette and Marguerite de Navarre.

Particularly rich in English literature, the Bishop collection includes a first edition of Defoe's *Robinson Crusoe*, a first edition of Thackeray's *Vanity Fair* in parts, and, among the private press books, a copy of the famous Kelmscott Chaucer.

The Bishop library, which tells the history of printing, illustration and binding over a period of 500 years, is also replete with rare color plate books, including a fine series of sporting works by Henry Alken, and American first editions, including the much-sought-after 1828 edition of Hawthorne's *Fanshawe*.

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The Field of American Art Education

Friends of Illinois

FRIENDS have been particularly active in behalf of the College of Fine Arts at the University of Illinois recently. Four outstanding gifts have come to the college, among which is the complete collection of casts for the late Lorado Taft's "dream museum" of comparative sculpture, as well as a complete collection of studies and casts of Mr. Taft's own figures, four finished figures, and a portrait bust of him by Mary H. Webster, his associate.

A bequest of \$15,000 in securities has been made by Francis J. Plym to establish a fellowship in Architectural Engineering. A collection of 19th century oils, valued \$150,000 and presented by Mr. and Mrs. Merle Trees, completes the recent windfall.

The University of Illinois was always close to Lorado Taft's heart. Describing the "dream museum" in the *Illinois Alumni News*, Dean Rexford Newcomb of the College of Liberal Arts points out that "it was Taft's steadfast hope that the museum might be realized on the campus of his Alma Mater." After Mr. Taft's passing, Mrs. Taft arranged for the entire collection to go to the college.

The Trees collection of paintings features such Americans as Inness, Wyant, Blakelock, Ryder, Wiggins, Homer; several Dutch works including a Pieter de Hooch; a Murillo, and a 15th century French primitive.

That the additions will eventually result in a museum of importance as an educational instrument is the hope voiced in an article in the *Illinois Alumni News* by the late Dr. Robert B. Harshe. "If it is important," he writes, "to splice the binomial theorem, to conjugate the stresses and strains in a cantilever bridge or to know that Bach died of a fugue, it is also beginning to be realized that it is of equal importance that the university undergraduate be able to appreciate the charm that underlies Chaucer and Sassetta, the power of the internal combustion engine that was

El Greco, and the serenity and grandeur of Rembrandt and Titian and Michelangelo. It is beginning too to be suspect that it takes more than reading to make a full man, that art as well as science needs a laboratory where the individual is tested as well as the materials in his test tubes, and that education means the continued and personal reactions of the individual to stimuli rather than his parrot-like repetition of the printed word."

Rizek at Oakland School

Emil Rizek, Austrian artist, will be the guest instructor in painting at the 1938 Summer Session of the California College of Arts and Crafts in Oakland, according to an announcement of F. H. Meyer, the director. Rizek has had extensive training in the European tradition having studied under Prof. Carl Fahringer at the State Academy in Vienna, supplemented by years of travel and study at Continental art centers. He has exhibited practically throughout the world: in Batavia, Honolulu, Tokyo, Paris, Vienna, The Hague, Los Angeles, Vancouver, Seattle, China and South Africa.

"Rizek," writes H. L. Dungan of the *Oakland Tribune*, "works largely in oil and tempera, and his interests seem equally divided between the figure and landscape. His work has vigor and sureness of touch, and, still in his middle thirties, a freshness of outlook which reflects his years."

ROCKY MOUNTAIN CONFERENCE: Colorado College and the Colorado Springs Fine Arts Center announce a conference on the fine arts for the schools, colleges and universities of the Rocky Mountain region, to be held at the Center on April 29 and 30. The conference will revolve around exhibitions, classroom and studio demonstrations and discussions in the Dance, Drama, Drawing, Music and Painting. Juliana Force, director of the Whitney Museum, will be a featured speaker.

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Wheaton's Art Center

Wheaton College, one of the most charming of the small girls' colleges in New England, at Norton, Mass., is to have an elaborate art center correlating the departments of the drama, dance, and fine arts into one center, according to an announcement in the *Architectural Forum*.

An architectural competition has been announced, sponsored by the magazine and by the Museum of Modern Art to select an architect for the center. No restrictions on style are being made except the desire for harmony with the existing Georgian and neo-Classical buildings. Modernists predominate among the four invited firms: Gropius and Breuer; William Lescage; Lyndon and Smith; and Richard J. Neutra.

American Peoples School

A resident art school in New York for students who work for a living or who wish to pursue their art studies elsewhere during the day, has been established near Van Cortland Park as the American Peoples School. Classes are given in all branches of the fine and commercial arts, as well as intensive courses in Socio-economic developments in today's civilization.

The school owns two buildings each with gardens which adjoin Van Cortland Park. One of the buildings was the former studio of Ruth St. Denis. Under the school's plan the sum total of cultural milieu is made up from not only what the instructors contribute but from the culture of the individual students who come from all parts of America as well as from foreign nations. Cooperative and democratic living is stressed, and complete informality between students and instructors prevails.

The school, located at 67 Stevenson Place, Kingsbridge, New York, is under the direction of Jay B. Nash, chairman; S. A. Mathiason, educational director; Carl G. Nelson, art director; and Geneva Mathiason, resident director.

Summer in Belgium

Courses in Flemish and modern Belgium art for advanced students will be given in Brussels this summer in a session lasting from July 11 to August 13. The lectures are to be given in French at Brussels and will be supplemented by visits to various other Belgium art centers, under the auspices of the Belgium Ministry of Public Education.

The courses include Flemish art of the middle ages; Flemish art of the Renaissance and Baroque; modern Belgium art; history and culture; and a number of advanced seminars conducted by art authorities from Belgium universities. The minimum cost for a New York resident is estimated at \$400 including everything. Further information may be obtained from the C.R.B. Educational Foundation, Inc., 420 Lexington Ave., New York.

Millier Needed a Smoke

The night of March 3 was one of terror for residents of sunny Southern California as the floods descended and the Los Angeles River, usually a mythical stream, overflowed its banks. The *Oakland Tribune*, in the North, reports that when the family of Arthur Millier, art critic of the *Los Angeles Times*, hastily evacuated their San Gabriel home that same night, Mrs. Millier grabbed up four pieces of old New England silverware and a Spanish shawl.

"In case we needed to sell something," she explained afterward.

Millier carried out a carton of cigarettes.

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15th March, 1938



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Oakland Oils

THE OAKLAND ART GALLERY's annual exhibition of oil painting, judged as usual by Director Clapp's "three jury" system and smaller than in recent years, is on view until April 3. The mortality among entries was high, according to H. L. Dungan of the Oakland Tribune, and "there will be tears shed and/or harsh words spoken 'from the Siskiyou to San Diego and from the Sierra to the sea' by some 200 artists whose paintings will not be shown in the exhibition."

The jurors: Radical—Tom Lewis, Lucien Labaudt and Earle Loran. Intermediate—M. C. Stensen, Lee Randolph and William Gaw. Conservative—Margaret E. Rogers, Peter Ilyn and Mercy Carter. They decided that, out of 320 canvases inspected, only 78 were "suitable for public exhibition." Artists invited to exhibit bring the total on display to 115.

In order to "make his deadline," Dungan viewed the exhibits while they were being hung. "They will look better when they are not in motion," he thinks. "Our impression," said Dungan, "is that there are many fine things in the show and many others about which we could not rave. Radicalism appears to have struck an all-recent-time low, unless one includes a number of wall-eyed portraits among the radicals. There are no abstractions. We saw but one nude, by Otis Oldfield, at his worst. He who has done so many splendid nudes should go into two weeks' hiding for this one."

Among the accepted works were several paintings from the Santa Cruz Annual, including the prize winner, *Revival Church* by Dan Lutz of Los Angeles. The jurors, radical, intermediate and conservative, evidently liked the Lutz creation, for it was the only entry to receive their unanimous vote. Obtaining eight of a possible nine votes was *Lydia*, a portrait by Robert McIntosh, also from the Southern end of the state. "Northern jurors," comments Dungan, "seem to have a Southern leaning, or, maybe, Southern California artists are doing well by art."

This critic selected as "outstanding" Armin Hansen's *Making Her Easting* and Maurice Logan's *Off Season*. Hansen's painting "is of a ship driven before a gale on a heavy, blue sea. Cloud banks drive above. It's a great canvas." Logan "never heard of the ever normal palette. He tosses on plenty of paint in harmonious colors."

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art March: Woodcuts by Claire Leighton.

BALTIMORE, MD.
Baltimore Museum of Art March: Historical exhibition of Auburn and Cayuga Country; paintings by John Carlson; modern textiles, early American silver.

BIRMINGHAM, ALA.
Public Library Art Gallery March: Southern Print Makers.

BOSTON, MASS.
Goodspeeds To April 7: Prints from the London Microcosm.
Grace Home Galleries To March 19: Works by Karl Zerbe and Elinor Goodridge.
Museum of Fine Arts March: Copy exhibition.

CAMBRIDGE, MASS.
Fogg Museum March: Landscape etchings; old master drawings.

CHICAGO, ILL.
Chicago Galleries Association Mar. 15-Apr. 5: Frank V. Dudley; Oskar Gross; miniature painters.
Findlay Galleries To March 26: Paintings by Aston Knight.
Swedish Club of Chicago March 26-April 3: 19th. Swedish-American Art Exhibition.

CINCINNATI, O.
Cincinnati Museum March 5-April 10: Prints and drawings by Derain, Matisse, and Picasso; Italian 18th century prints; prints by 16th Century German and Italian masters.

CLEARWATER, FLA.
Art Museum March 16-April 1: Clearwater Art Club members work.

CLEVELAND, O.
Cleveland Museum of Art To March 26: Print Club publications; Mar. 17-April 17: Modern architecture in England; March 23-April 24: Little Masters, German and Dutch.

COLORADO SPRINGS, COLO.
Colorado Springs Fine Arts Center March 15-April 15: Work of Pippino Manganavie.

COLUMBUS, O.
Columbus Gallery of Fine Arts March: Modern German paintings; Drawings by James Thurbur.

DALLAS, TEX.
Museum of Fine Arts March 20-April 17: 9th Annual Dallas Allied Arts.

DAYTON, O.
Dayton Art Institute March: Work by Alexandre Jacovlev; Show from U. S. Indian School at Santa Fe; local portrait show.

DENVER, COLO.
Art Museum March: Watercolors by Vance Kirkland; California Water Color Society exhibition; surrealistic work of Federico Castellon; U. S. Camera Salon.

DETROIT, MICH.
Institute of Arts To March 21: Modern Italian Painting and Sculpture; the art of the book.

GAINESVILLE, FLA.
Association of Fine Arts March 7-28: Southern States Art League.

HAGERSTOWN, MD.
Washington County Museum Mar.: Paintings by Will Stevens; 7th Annual Cumberland Valley Photographic Exhibition.

HOLLYWOOD, CAL.
Putzel Gallery March: Anti-war drawings by Wilenchick.

HOUSTON, TEX.
Museum of Fine Arts March: Houston artists.

INDIANAPOLIS, IND.
John Herron Art Museum To Apr. 3: 31st annual exhibition of work by Indiana Artists and Craftsmen.

KANSAS CITY, MO.
William Rockhill Nelson Gallery March 15-31: Flaminc paintings.

LAGUNA BEACH, CAL.
Art Association March 16-31: Work by Joseph Weisman.

LOS ANGELES, CAL.
Foundation of Western Art March: Fifth Annual, California Landscape and Figure Painters.
Los Angeles Museum March: International Printmakers exhibition; California Society of Miniature Painters; California Ceramic exhibition; Louis Corinthe.

MANCHESTER, N. H.
Currier Gallery of Art March: Drawings by Bertha Noyes; etch-

ings by John Sloan; porcelains; enamels; woodwork, metal work; textiles and pottery.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Mar.: New England artists; Danish silver; California Society of Etchers.

MILLS COLLEGE, CAL.
Art Gallery March: Theatre Art by Jo Mielstner and Rex Whistler; Architecture and decorative arts; early American printing.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts Mar.: Religious art; Watercolors by Glen Mitchell.

MONTCLAIR, N. J.
Montclair Art Museum March 6-27: Watercolors exhibition; Work by members of Montclair Art Association; etchings by Anders Zorn.

MUSKOGON, MICH.
Hackley Art Gallery March: California Watercolor Society.

NEW YORK, N. Y.
A. C. A. Gallery (52 W. 8) To March 27: William Gropper.
American Fine Arts Society (215 W. 57) March: Annual exhibition, National Academy of Design.
An American Place (509 Madison) To March 27: Watercolors by John Marin.
Arden Galleries (460 Park) To April 2: Brookgreen Gardens and related garden sculpture.
Argent Galleries (42 W. 57) March: 21-April 2: Paintings by Mabel Meeker Edsall and Dorothy Lubell Felipa; Watercolors by Clara Stroud.
Babcock Galleries (38 E. 57) Mar. 21-31: Paintings by American Artists.
Barbizon Plaza Art Gallery (32 E. 57) To April 2: Work by Louise Mitchell.
Birson Gallery (32 E. 57) March 15-April 9: Paintings by Raoul Dufy.
Boyer Galleries (69 E. 57) Mar. 15-31: Paintings by Joseph Fosshko.
Brunner Galleries (53 E. 57) To Mar. 31: Paintings by Leon Hartl.
Caneur Galleries (78 W. 55) March: Marines.
Carroll Carstairs (11 E. 57) To March 26: Watercolors by Constantin Terechkovitch; To April 2: Contemporary European paintings.
Collectors of American Art (38 W. 57) March: Contemporary American Paintings.
Contemporary Arts (38 W. 57) To March 19: Work by Frank M. Blasingame; March 15-April 2: Three American Czechs.
Downtown Gallery (113 W. 13) March 15-April 2: Karfol, Kuniyoshi, Sheeler, Marin and O'Keeffe, Durand Ruel Galleries (12 E. 57) To March 18: Landscapes by Renoir.
Federal Art Gallery (225 W. 57) March 23-April 16: Sculpture.
Ferarri Galleries (63 E. 57) Mar. 15-31: Paintings by Sheldon Penoyer; Watercolors by Grant Simon.
Fifteen Gallery (37 W. 57) To March 19: Watercolors by William Starkweather, March 21-April 2: Elizabeth H. T. Huntington.
Findlay Galleries (8 E. 57) March: Selected American paintings.
French Art Galleries (51 E. 57) March: Selected modern French paintings.
Grand Central Art Galleries (15 Vanderbilt Ave.) To March 26: Work by Ernest Roth; March 22-April 2: Flower paintings by Maud Mason.
Grand Central Art Galleries (1 E. 51) To March 19: Frank Tenney Johnson.
Grant Studios (175 Macdougall St.) March 15-28: Paintings by Kaiman Onwald; Watercolors, prints and pastels by the Fine Arts Guild.
Marie Harriman Gallery (61 E. 57) To March 19: Work by O. A. Renne; March 21-31: Paintings by George Picken.
Kennedy & Co. (785 Fifth Ave.) To March 30: Audubon prints; Rowlandson prints and drawings.
Kleemann Galleries (38 E. 57) March: Paintings and watercolors by Ann Brockman.

M. Knoedler & Co. (14 E. 57) March: Engraved Portraits of Historical Personages.
C. W. Kraushaar (730 Fifth Ave.) March 15-31: Richard Lahey.
John Levy Galleries (1 E. 57) March: Barbizon School and 18th Century English Paintings.
Julien Levy Gallery (15 E. 57) March: "Trompe L'Oeil, Old and New."
Lilienfeld Galleries (21 E. 57) To March 26: Paintings by Chagall.
Macbeth Galleries (11 E. 57) To March 21: Watercolors by John W. Taylor; March 22-April 11: Paintings by Jon Corbino.
Master Institute (310 Riverside Dr.) To March 27: Paintings by Theophile Schneider and Ethel Kats.
Pierre Matisse (51 E. 57) To March 22-April 16: Paintings by Balthus.
Guy Mayer Gallery (41 E. 57) March: Contemporary prints by modern masters.
Metropolitan Museum of Art (5th Ave. at 82) March: Egyptian Style in the Eastern Mediterranean; Tiepolo and his contemporaries; Early pattern books, lace embroidery and woven textiles.
Midtown Galleries (605 Madison) To March 19: Work by William Palmer; March 21-April 9: Sculpture by Arline Wingate.
Milch Galleries (108 W. 57) To March 26: Work by Millard Sheets.
Montross Gallery (785 Fifth Ave.) March 26-April 9: Work by Jacobus Von Helzen.
Morgan Gallery (106 E. 57) To March 26: Paintings by Andre Kormendi.
Pierpont Morgan Library (29 E. 36) March: The Passion and Resurrection in 9-12 century art.
Morton Galleries (130 W. 57) To March 26: Paintings by Marion Huss; watercolors by Ian MacIver.
Municipal Art Committee (30 Rockefeller Plaza) To March 27: Oils and watercolors by resident New York artists.
National Arts Club (119 E. 19) March 15-April 1: Third Exhibition of Neighboring Art Organizations.
J. B. Neumann's New Art Circle (509 Madison) March: "Documents of International Modern Painting."
Newhouse Galleries (5 E. 57) To April 2: Paintings and drawings by Boldini.
Georgette Passedoit Galleries (121 E. 57) To March 26: Watercolors by Jean Charlot.
Pen & Brush Club (16 E. 10) March: Women painters.
Perls Gallery (32 E. 58) March 15-April 30: Modern Primitives of Paris.
Public Library (Fifth & 42) March: A Century of Prints.
Frank Rehn (683 Fifth Ave.) To March 19: Watercolors and lithographs by Presting Taylor; watercolors by Elsie Driggs.
Paul Reinhardt Galleries (730 Fifth Ave.) To March 19: Paintings by Barbara Bright; To March 26: Paintings by Serge Soudeikine.
Arno'd Seligmann, Rey & Co. (11 E. 52) March 1-April 30: Horses and Horsemen by Alfred de Dreux and his contemporaries.
Marie Sterner Galleries (9 E. 57) March 15-26: Paintings by Karin Leyden.
Studio Guild (730 Fifth Ave.) To March 19: New York Society of Ceramic Arts.
Mrs. Cornelius J. Sullivan (460 Park Ave.) To March 29: Watercolors by Douglas Brown; Drawings of animals by Bror Hjorth.
Tricker Galleries (21 W. 57) To March 25: Oils and pastels by Elizabeth Y. Tashjian.
Uptown Gallery (249 West End Ave.) To March 31: Work by Thomas Nagel.
Valentine Gallery (16 E. 57) To March 19: Paintings by Raphael Boyer.
Vendome Galleries (339 W. 57) To March 31: Group Show.
Hudson D. Walker (38 E. 57) To April 2: Maroden Hartley.
Walker Galleries (108 E. 57) Mar. 15-31: Richard Blau.
Westerman Gallery (24 W. 48) To March 19: Einar Berger.
Weyhe Gallery (794 Lexington Ave.) To March 19: Harry Wickey.
Whitney Museum (10 W. 8) To April 10: 1938 Annual Exhibition of Sculpture, Watercolors and Prints.
Wildenstein & Co. (19 E. 64) To March 29: Great Portraits from Impressionism to Modernism.

Yamanaka & Co. (680 Fifth Ave.) To March 26: Japanese Flower Arrangements.

OAKLAND, CAL.
Oakland Art Gallery To April 3: 1938 Annual Exhibition of Oil Paintings.

PALM BEACH, FLA.
Society of the Four Arts To March 27: Contemporary American paintings.

PHILADELPHIA, PA.
Art Club March 16-April 9: The Ten.
Art Alliance March 15-April 3: Annual Stage Model exhibition; Hugh Breckenridge memorial exhibition; abstract prints; To March 24: Oils by Art Alliance members.
Pennsylvania Museum March: Benjamin West Bicentenary.
Plastic Club To March 31: Annual Exhibition of Oil Paintings and Sculpture.
Warwick Galleries March 15-April 2: Paintings by Hortense Ferns.

PITTSBURGH, PA.
Carnegie Institute To March 31: Loan exhibition of prints; To April 3: Paintings and watercolors from Charles J. Rosenbloom collection; paintings and watercolors by Charles Burchfield.

PORTLAND, ME.
Sweat Memorial Art Museum To April 3: Fifty-fifth Annual Exhibition of Oils, Watercolors and pastels; English portraits.

PORTLAND, ORE.
Art Museum March 16-April 18: Watercolors from San Francisco Bay Region.

RICHMOND, VA.
Virginia Museum of Fine Arts March 13-April 24: First Biennial exhibition of Contemporary American Paintings.

ROCHESTER, N. Y.
Memorial Art Gallery March 18-April 3: 6th International Exhibition of Lithography and Wood engraving; Cleveland watercolors; work by Waldo Peirce.

SAN DIEGO, CAL.
Fine Arts Gallery To April 1: Old Persian Arts; O. Uzzell, Hernandez, Daumier-Garnani, original color lithographs.

SAN FRANCISCO, CAL.
Palace of the Legion of Honor To March 26: Artists' work of the Mississippi.
Gump's To March 26: Paintings by Stan Poray.
San Francisco Museum of Art Mar. 22-May 2: 58th Annual Exhibition of the San Francisco Art Association.

SEATTLE, WASH.
Art Museum To April 3: 10th Annual exhibition of Northwest Printmakers; Watercolors by Pechstein; American Sculptors; Paintings by Dale Goss.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts March: 12th Annual Exhibition of the Associated Artists of Syracuse.

TOLEDO, O.
Toledo Museum of Art To April 3: Swedish Tercentenary; Paintings by Fritz Boehmer.

TRENTON, N. J.
New Jersey State Museum To Apr. 10: Exhibition of the Ten.

TULSA, OKLA.
East Branch Library To March 27: Watercolors and oils by W. Lester Stevens.

UNIVERSITY, VA.
Museum of Fine Arts To March 27: Watercolors by Edmund S. Campbell.

WASHINGTON, D. C.
Corcoran Gallery To March 20: Drawings by Leon Kroll; To March 27: Watercolors by Elizabeth E. Fox; Sculpture by Anna Hyatt Huntington; March 22-April 18: Drawings by William Glackens.
Gallery of Modern Masters To April 15: Work by Evelyn Carter Giles.
Museum of Modern Art To March 20: Portraits of Children.
Phillips Memorial Gallery To Mar. 23: Watercolors and oils by Paul Klee.
Smithsonian Institution To March 27: Etchings and lithographs by James E. Allen.

WELLESLEY, MASS.
Farnsworth Museum To March 26: Fifth Annual Exhibition of the Wellesley Society of Artists.

WICHITA, KANS.
Wichita Art Museum March 21-Apr. 2: Work by Raymond Eastwood and Karl Matten.

YOUNGSTOWN, O.
Butler Art Institute To March 27: Annual exhibition of the Measuring Society of Painters; March 18-April 10: National Exhibition of Swedish Prints.

BOOKS

REVIEWS & COMMENTS

Armory Story Told

THE STORY of the famous Armory Show of 1913 has finally been told—twenty-five years later.

In a small, 24-page, privately-printed pamphlet, Walt Kuhn, the man most active from beginning to end in the Armory venture, has told the story in a straight, factual manner, and included a list of the 300 artists whose work was exhibited in the show. The pamphlet is not for sale, but undoubtedly Mr. Kuhn will send it to those who sense its importance, particularly among the younger and "future" artists of America to whom it is dedicated. (*The Story of the Armory Show*, by Walt Kuhn, 112 East 18th Street; New York City).

Whatever its course in the next century or two, it seems safe to predict that the main division in American art history will for a long time remain at February, 1913, when a group of artists under the leadership of Arthur B. Davies, Walt Kuhn, and others, dropped a bombshell of paintings in the drill hall of the 69th Regiment Armory, New York. Something happened at that show (it went on to Chicago and then Boston) which set a precedent in the profession of art. It was not Cubism, nor the *Nude Descending the Stairs*, nor the coming of French modernism that, in the light of 25 sobering years, makes the Armory Show loom larger as it recedes in time. Kuhn's dedication of his own story gives the hint: it was the spirit of revolt, the spirit of progression, the determination to make his place under the sun by the American artist that was important.

Unassisted by the elaborate machinery of today's art museum exhibition and publicity technique, the artists turned a trick. It was the Armory Show that helped opened New York's galleries to young Americans, that started a good many Americans collecting contemporary art. And the number of well known American artists who sold their paintings at that show, some for the first time, is a story yet to be written.

Kuhn gives a lively account. The story opens with a hint of public apathy in 1912 toward the younger artists, of the decision to do something, and of the formation of the Association of American Painters and Sculptors—25 strong. Then an exhibition was planned which gradually grew to heroic proportions as Kuhn went to Europe to collect the "modern" works. In Europe he was joined by Walter Pach, later by Davies, and they collected their bombshells. The Armory Show opened with 1,090 exhibits, more than half by Americans, amid fearful trepidations; the critics, the Academy and everyone else laughed; and then, suddenly, the show hit the front pages of the New York papers. All credit to Duchamp's *Nude Descending the Stairs* is given for this. From that point on success was assured. People laughed, got mad, fought, argued, made and unmade friends. The show moved on to Chicago and to Boston and by the end of three months 315,000 American dentists, stenograph-

BOOKS RECEIVED

ROMAN BAROQUE ART, A History of a Style, by T. H. Fokker. New York: Oxford Univ. Press; 2 vols. (text, 357 pp., plates 278); \$35.

A thorough study of this newly-appreciated style, confined to its cradle: Rome. A beautiful and extremely important set.

GARDENS AND GARDENING 1938, edited by F. A. Mercer. New York: Studio Publications; 132 pp.; profusely illustrated, some in color. \$4.50 (Paper, \$3.50).

Studio's annual for garden enthusiasts. A hundred ideas for the 2 x 4 plot or the 1,000 acre estate.

PAINT AND PREJUDICE, The Life of An Artist, by C. R. W. Nevinson. New York: Harcourt Brace and Co.; 285 pp.; 32 illustrations by the author; \$3.50.

Memoirs of an English painter. The Latin Quarter, the war, important people, opinions.

FRANCISCO RIBALTA AND HIS SCHOOL, by Delphine Fitz Darby. Cambridge: Harvard University Press; 306 pp.; 89 illustrations; \$7.50.

The first monograph on this contemporary of El Greco, Gongora, and Cervantes. Mrs. Darby has studied every known painting by the artist, traveling as far as Moscow to do so.

ers, art critics, cab drivers, writers, professors and others had become excited about paintings and sculpture.

A brief conclusion, "Twenty-five Years Later" merely hints at the tremendous effects of the Armory Show. American industry absorbed the lesson of the French modernists and put design into the ordinary things in life. Through the efforts of Miss Lillie Bliss, influenced by the Armory Show, the idea of the Museum of Modern Art germinated. Kuhn declined to head this venture which would mean sacrificing his painting.

There was something peculiarly American about the whole Armory Show. There was no "manifesto," no militant mouthings. The artists laid down their brushes did the job and went back to their brushes a year later. And the first and only account of it comes 25 years later in a 24-page pamphlet that is not for sale! Any American artist under the age of 45 who does not know the story of the Armory Show and what it did for him does not know his birthright.

Paintings by Soudeikine

Still lifes of mid-Victorian objects with classical backgrounds, characteristic of that period of generous embellishment, make up the greater part of Serge Soudeikine's exhibition at the Reinhardt Galleries, New York, until March 26. Painted with a heavy impasto of ground-in colors, these porcelain figurines and scattered flowers have a spirited showiness as well as plastic realism. Besides a group of temperas, thinly painted in contrast, there are a few of Soudeikine's typical farm scenes with earth browns and grass greens the predominant color notes.

Barse Ends Life

GEORGE R. BARSE, 76-year-old painter, committed suicide on Feb. 25 by inhaling monoxide fumes from the engine of his automobile. In an explanatory note written to his adopted daughter, Mrs. Maria Bernardo, the artist said that he had done his work and wanted "to go to sleep." For the last 34 years he had lived in Katonah, N. Y.

During the World War M. Barse painted several posters to aid the sale of Liberty Loan bonds. One widely circulated here and in Canada depicted a small boy with the scales of justice in his hands, supplicating the United States to come to the aid of a battered woman, symbolizing Belgium. Mr. Barse was best known as a figure and portrait painter and the character of his work tended to the decorative. Besides eight panels in the Library of Congress, his paintings, mostly allegorical, may be found in the Carnegie Institute, the Syracuse Museum of Art, the City Art Museum of St. Louis, the Kansas City Art Institute, the Providence Art Club in Rhode Island, and the Speed Memorial in Louisville, where he held his last exhibition in 1936.

Jurors Hold Own Show

Women painters who have served on juries of awards at the Pen and Brush of New York, are holding a group show at the Club during March. One of Emma Fordyce MacRae's figure compositions *Winter Outside* hangs near a nude by Anne Goldthwaite. Hilda Belcher is represented by a study of Martha Belcher, Henrietta King by a decorative landscape, Gertrude Schweitzer by a small head and Minetta Good by a delicate still life of peonies.

Theresa Bernstein shows two lightly brushed landscapes, Margaret Huntington contributes *Homage to El Greco*, Margery Ryerson a child portrait, Tony Nell her *Down Below* and *Ascension* and Zulema Barcon two pieces of city genre, *Municipal Dances* and *Fresh Air*. The other exhibitors are Harriet Lord, Rosamund Bouve, Bianca Todd and Lesley Crawford.

Hearst Gift to San Francisco

Previous to Thomas Linn's "scoop" in the New York Times announcing the dispersal "by sale and gift" of the William Randolph Hearst art collection, came the news of Mr. Hearst's gift of 13 superb medieval and Renaissance stained glass windows to the De Young Museum of San Francisco.

"One of the most brilliant gifts ever acquired by the museum," said the San Francisco Examiner. "Authorities say they are among the finest groups of their kind in America. In them can be traced the development of the stained glass art from the 13th to the 16th century." Several of the windows were originally in the Cathedral of Sens.

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AMERICAN ART AND THE WOMEN OF AMERICA

American Art Week Awards

FOURTH HONORABLE MENTION (EAST)

Awarded to Louisiana (Mrs. D. H. Christman and Amos Lee Armstrong, state directors).

The state is well organized and Mr. Armstrong said he did not think it was a bit too early to commence making preparations for an even greater showing in 1938. So as he goes about the State he is contacting friends in art circles and laying plans for the coming fall. In this State also there are local directors in each section. The women's clubs did good work. Studios were open to the public and store windows were decorated for ten days with paintings.

FOURTH HONORABLE MENTION (WEST)

Awarded to Colorado (Mrs. Caroline Towe and Mrs. Claude E. Stephens, state directors).

An interesting project begun in American Art Week by the Monte Vista High School, where they buy fine works of art every year with the object of building up a splendid collection of paintings for their school similar to that of Springville, Utah. A book of newspaper publicity was sent. Mrs. Tower wants to start a Chapter in the state.

At the Annual Dinner Meeting in New York, Colorado was represented by Mrs. Ruth Tower Corsan. [This corrects the error on page 33 of the Feb. 15th issue. Ed.]

CALIFORNIA: It is a great pleasure to spend a few months in the state of California where the very scenery leads the people to the enjoyment of beauty in all of its forms. Mrs. Mabel St. Claire Matzka said she was sorry not to be with us at the annual meeting, but instead she had the pleasure of telling the State Federation of Women's Clubs at their meeting in Sacramento on Feb. 1 the news of the 1937 American Art Week award to California. She thanked them for the work they had done in collaboration with the American Artists Professional League's regional directors, and was assured of their support in the coming year. The Governor of California offered his congratulations and promised every help in 1938. The prize painting *Esquimo Boys on the Banks of the Yukon* by Eustace Paul Ziegler of Seattle, Washington, will be loaned to art galleries and museums in San Francisco and elsewhere. A state chapter is to be re-formed. The state is ready for that. Miss Julian Mesic will be California co-director of 1938 American Art Week with Mrs. Matzka, and with them is already a large force of workers. Some fine projects are already planned.

OHIO: Of many American Art Week reports received to late for the meeting of the judges, Ohio was one. Mr. Amos Lee Armstrong writes: "We want you to know that we appreciate the mention you gave us in your page of THE ART DIGEST. We should have more and more publicity with articles like the one you wrote in support of American art and artists. We have too long had too much notice given to European art in preference to our own."

WYOMING: Mrs. M. B. Douglas represented Wyoming at the annual dinner. Much

excellent work was done by this state, in spite of its magnificent distances, under the direction of Mrs. H. Wood and Professor Lowry.

MONTANA: Missoula, a one-time frontier community of miners and ranchers, came of age as an art center when the State University of Montana opened the first art museum in the inland northwest. The local Woman's Club and the WPA paid \$32,750 for the building. The opening exhibit contained paintings by contemporary American artists. Its area of influence will extend through the Dakota's, Wyoming, Idaho and Montana. During American Art Week a Palette and Easel Club was formed and the program for 1938 is being planned.

PENNSYLVANIA: Unfortunately the report sent in December by Mrs. A. Hervey, Pennsylvania director of American Art Week, was lost in the mail. She has since informed us that the fine program of 1936 was continued in Philadelphia, that excellent work was done by Miss Mary Black Diller's committee in Lancaster and that there were programs every day in York. Thousands viewed the paintings on display and there were radio programs and exhibits in shop windows.

ILLINOIS: Another belated report came from Mrs. Albion Headburg, Illinois. During American Art Week she personally supervised ten exhibitions in the Loop hotels and clubs, and on the South Side, in three hotels, two banks, and many shops. There were three programs conducted by county artists and the week ended with a reception and tea given by the South Side Art Association. Mrs. Headburg has a new exhibition every two weeks in the Tudor Gallery, and every month she arranges shows of local art in three hotels—the Auditorium, Fairfax and Sherry. She gave two to ten talks a month to clubs and four radio talks on local artists. Mrs. Headburg is chairman of the committee to draft resolutions on the death of Robert Harshe, and to select an artist to engrave it.

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NATIONAL TREASURER : GORDON H. GRANT
137 East 66th Street, New York
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154 West 57th Street, New York



NATIONAL REGIONAL CHAPTERS COMMITTEE
CHAIRMAN : GEORGE J. LOFFER
83 West 67th Street, New York
EDITOR : WILFORD S. CONROW
154 West 57th Street, New York
NATIONAL COMMITTEE ON TECHNIC
HONORARY CHAIRMAN : DR. MARTIN FISCHER
College of Medicine, Eden Ave., Cinn., O.

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

The Pepper-Coffee Bills

The American Artists Professional League opposes this proposed legislation to establish a Bureau of Fine Arts in our Federal Government as provided for in these bills. We have acted in common with fourteen other Art societies comprising the Fine Arts Federation of New York, and prepared and disseminated widely a *Memorandum* in which are given reasons why favorable action on the bills by the Congressional Committees would be unwise. Our National Vice-Chairman, together with the President of the Fine Arts Federation of New York, has gone to Washington twice to voice our ideas. Our Maryland State Chairman was present at public hearings on the Pepper bill and reported to us.

To all who would inform themselves on the first principles and set-up of our republic, and how fundamental in the concepts of its founders was the idea of local self-government, we heartily recommend the reading of a really wise and too-little known book, "The Drifting Sands of Party Politics," by the late Senator Oscar W. Underwood (Century Company, 1928). Copies of this are in every library in the United States to which the public has access.

The bills under consideration are in intent social, educational, and cultural. Their sponsors have stated that they recommend that such a bureau would have nothing to do with the designing and embellishment of Federal buildings and grounds. The provisions therefore would seem to affect the visual arts very little, but dancing, music, and the theatre a great deal. It is recreational in tendency, and professional quality is not an objective. It does not seem a measure that could meet civil service approval.

We feel that the essential tendency of the Bill is toward regimentation of the profession under the probable domination of groups which may be responsive to political control. This we feel would menace if not destroy the creative freedom of our Professional Artists, endanger their rights of free competition, individual liberty of action and self initiative, and it would tend inevitably to impair the future achievement of art in America.

Remarks by Albert T. Reid, National Vice-Chairman, at the Annual Meeting, Feb. 2nd, 1938

[Continued from Last Issue]

Art Education

The main function of the League is to advance rationally art and art education. This subject is and has been its chief concern and it has done effective work through its wide spread chapters and by its columns in THE ART DIGEST, in pamphlets, in sponsored lectures and in radio talks, and also in the printed material that the League distributes. It supplies pictures and slides and lectures on contemporary American arts and crafts on call so far as it is able. Lack of funds has

hampered its efforts in the extension of this work.

Exposing Fraudulent Art Agents and Dealers

Another work on the part of the League is its campaign against fake and fraudulent galleries and societies which are a great menace to artists. One of the last to engage its attention was operated on a large scale and duped many of our best known artists. Thanks to the League's activities, the head of this so-called Society is now dodging Government officials. It has had a salutary effect on others and an educational value to artists.

The League is again having to carry a warning regarding one of these projects which has already caught several well known artists.

Standard Contract Forms, Artist and Dealer

The League has set up a standard code for dealings with galleries and agents which has eliminated a great deal of difficulty which was always arising because of its lack, and it formulated dealer contracts which had the safe-guarding of the artist in mind.

It is now working out other contracts which will protect the artist in his several and divisible rights. It is in these instances the artist experiences his greatest difficulty.

Legislation

Other artist organizations look to the League to handle any legislative work and it has been active in this field from its beginning with a record of accomplishments too long to list here. There is always much to be looked after in behalf of the artist's rights and interest. He is presently beset with discriminating taxes which have been levied against no other professional man and in this instance he is up against humiliating working conditions. The artists have looked to the League to carry the brunt of this fight.

American Art Week

Five years ago, along the line of the educational efforts of The American Artists Professional League, it inaugurated *American Art Week*, the object of which is to win the interest of the people of America in the works of art and of craftsmanship that are being produced now in their own home towns. With its Chapters in thirty-five States, the League was able to organize nation-wide participation very quickly. The results were truly amazing. The enthusiasm with which the American Art Week idea was received insured an increased interest the next year, and it has continued to grow in importance and scope in annual celebrations in hundreds of cities and towns. The attending success of the last showing demonstrated that in *American Art Week* the League has sponsored one of the most useful and important movements in the interest of contemporary American Art.

Governors in most of the States recognized its importance and issued proclamations heralding and setting out American Art Week and citing the American Artists Professional League.

[To Be Continued Next Issue]

15th March, 1938

SARGENT

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SARGENT'S chemical purity and quality are of definite advantage to your finished work. Back of SARGENT'S Chemical Purity are:

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- Made on modern precision machinery in a modern factory. Absolute uniformity as well as chemical purity are built into the finished product.

Write for color card or ask your dealer



(Actual size of half-pan.)

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"AMERICA'S PALETTE"

AMERICAN ARTISTS' COLOR WORKS, Inc.
Bush Building No. 3 • Brooklyn, New York

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Toronto, Ontario, Canada

30th ANNUAL EXHIBITION OF THE SOCIETY OF CANADIAN PAINTER-ETCHERS AND ENGRAVERS, April 1-30 at the Art Gallery of Toronto. Open to members and by invitation. Media: Etchings, wood engravings and lithographs. Last date for arrival of prints March 24. For information address Wendell Lawson, Sec., Eglinton Ave., East Leaside, Ontario, Canada.

Buffalo, N. Y.

SECOND NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB, April 22-May 15, at the Albright Art Gallery. Open to all artists. All print media accepted. Fee \$1. Jury of selection. Last date for return of entry card, March 26 and for arrival of exhibit, March 26. For further information address: Miss Ruth Percival, 52 Arlington Place, Buffalo, N. Y.

2ND NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB, April 22-May 15, at the Albright Art Gallery. Open to all artists. All graphic media except monotypes. Fee \$1. Jury of selection. Last date for return of entry blank March 26; for arrival of exhibits March 26. For information address: Miss Ruth Percival, Sec., 52 Arlington Place, Buffalo.

Chicago, Ill.

ANNUAL EXHIBITION OF THE CHICAGO SOCIETY OF ETCHERS, April 1-30, at Albert Rouiller Art Galleries, Chicago. Open to members only. Media: metal plate. Last date for arrival of exhibits March 24. For information address: James Swann, Sec., 238 East Erie St., Chicago, Ill.

Indianapolis, Ind.

FIFTH ANNUAL EXHIBITION OF INDIANA SOCIETY OF PRINT MAKERS, April 18 to 30, at the H. Lieber Co. gallery. Metal plate media, block prints, lithographs. Open to present and former residents of Indiana who can meet membership requirements. Fee \$2.00. Fifty prints to be selected for traveling exhibition. Last date for entries April 11. For information address Constance Forsyth, Sec., 15 South Emerson Ave., Indianapolis, Indiana.

Los Angeles, Calif.

19TH ANNUAL PAINTERS AND SCULPTORS EXHIBITION, April 13-June 12, at the Los Angeles Museum. Open to all artists. Media: oil, water color, and sculpture. No fee. Jury of selection divided into three groups, conservative, intermediate, and radical. Last date for return of entry cards April 4. For further information address: Miss Louise Upton, Los Angeles Museum, Exposition Park, Los Angeles, Calif.

New York, N. Y.

FIFTY-SECOND ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK, April 20-May 12, at the American Fine Arts Society building. Open to all. Media: photography, drawing, plans, crafts. Fee: \$5. Jury. Medal awards and cash prizes. Last date for return of entry card, March 10; for arrival of exhibits, April 15. For information address: Architectural League of New York, 115 East 40th St., New York.

22ND ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS, April 27-May 18, at the Grand Central Palace, N. Y. C. Open to all artists. No prizes; no jury. Membership fee \$5. Media: painting, sculpture, graphic arts. Last date for return of entry card April 9; for arrival of exhibits April 22 and 23. For prospectus and further information address: Fred Buchholz, Sec., Society of Independent Artists, 10 Bethune St., New York City.

16th ANNUAL OF THE BRONX ARTISTS GUILD, March 26-April 24 at the New York Botanical Garden Museum, Bronx Park. Open to artists of New York City and vicinity. Media: oils, water colors, drawings, prints and sculpture. Fee 30c per square foot (50c minimum). Last day for arrival of exhibits March 26. For information address: Miss Charlotte Livingston, Sec., 2870 Heath Ave., Kingsbridge, New York.

AQUA-CHROMATIC EXHIBITION, sponsored by M. Grumbacher for country-wide tours through 1938. Open to all artists in four classifications: professional; art teachers; talented students; hobbyists. Medium: water color. No jury; no fee; no prizes. Last day for arrival of exhibits April 15th. For further information address: Michael M. Engel, Exhibition Director, M. Grumbacher, 468 W. 34th St., New York City, N. Y.

Durlacher Brothers to Close

Durlacher Brothers, famous firm of London art dealers, will cease business at the end of March after nearly a century of activity, according to a dispatch to the New York Times. The closing of the galleries, is due mainly to deaths among the members and staff, George Durlacher being the only survivor of the founding family.

The firm was started in 1843 by Henry Durlacher, who was at first interested almost exclusively in porcelain and majolica and helped form the great John Henderson collection now in British Museum. Since then, however, the galleries have explored practically every branch of the art trade. The Durlachers were especially active in forming such famous collections as the Wallace Collection, the Beit, the Carmichael, the Huth and the Eumorfopoulos. Pierpont Morgan was another regular client.

The New York branch, opened shortly after the World War, will remain open under its present management and will be unaffected by the London development.

O God! O Ontario!

The Ontario Government has been looking about for ways to balance its budget and with the services of a former Bengal Lancer it may now become highly solvent.

Shortly after Col. Fraser Hunter, (Lib. St. Patricks), one-time India warrior, had admonished colleagues for paying too little attention to proceedings in the Legislature and for speaking in too low tones, Premier Hepburn appointed him chairman of the art committee. Col. Hunter was at the time busy with his own thoughts and a neighbor had to nudge him into attention. Then, according to the Toronto Globe and Mail, Col. Hunter rose gravely to say:

"I want to thank this house for the honor of giving me the first appointment by which I can exercise economy of government. Mr. Speaker, I understand the sole expenditure of this government in art is \$50."

CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

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PICTURE FRAMES in raw wood. Ask for free new catalogue, including instruction pamphlet for doing your own finishing, with special low price list for materials used. Braxton Art Company, 353 E. 58, New York.

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LEE'S ART SHOP—Agents for LE COLE METAL EASELS. Full line of Artists' Materials, PICTURE FRAMING. 209 West 57th Street, N. Y. C.

PORTRAITS, FLOWERS, COPIES and MINIATURES. Any Design. Also INSTRUCTIONS. Roasman, 552 West 171st Street, New York.

CLAY, PLASTICUM, PLASTALENA, Sculptors, Schools supplied since 1867. Stewart Clay, 629 East 16th Street, New York.

ARTISTS' MATERIALS. Orders filled promptly anywhere. Joseph Mayer Company, 5 Union Square, New York City.

"RUBENS" ARTISTS' BRUSHES:—Supreme in quality. Universally used by renowned artists. Sold by all dealers. (See adv. page 32).

ARTISTS' CANVAS—Cotton and linen, at cut rate prices. Samples and prices furnished upon request. New York Central Supply Co., 62 Third Ave., New York City.

Auction Prices

A VARIETY of paintings, silver, books, and furniture comprised recent sales at the New York auction houses. Following are some of the highest prices during the last fortnight: Paintings dispersed at the Lynde, Platt et al sale, Feb. 24, at the Parke-Bernet Galleries:

Landscape with Figures: two paintings by Jan (Velvet) Brueghel (Victor Williams)\$ 340
Mountain Lake by Alexander H. Wyant..... 525
Dutch Harbor by Willem Van Der Velde the Younger (1833-1707 (Victor Williams)..... 450
The First Roundhouse of the D. L. & W. Railroad by George Inness (L. J. Marion, Agent) 680
Str Robert Sinclair by Raeburn (H. E. Russell, Agent) 900
Total for Sale\$13,085.00

Books sold at the Looman, Craig et al sale, Feb. 25, at Parke-Bernet Galleries:

Christopher Marlowe, "Jew of Malta," first edition (Retz & Storm)\$ 630
 Shakespeare, "Henry, the Fifth," Wallace copy of third edition (Rosenbach & Co.) 240
 Captain H. Warre, "Sketches in North America and the Oregon Territory London" (1848) (John Howell) 300
Total for Sale\$12,379.50

Furniture, silver, porcelains sold at the Coonley et al sale, Feb. 26, at American Art Association-Anderson Galleries:

Pair George III silver circular entree dishes by Paul Storr, London, 1812 (Leon C. Sunstrum)\$ 375
 Set of three Louis XVI seves of paste porcelain vases (W. P. Haverahaw)..... 925
Diana and Actaeon Vienna tapestry circa 1650 (Herman Blank) 525
 Chippendale mahogany break-front bookcase (Mrs. R. Clifford-Black) 560
Total for Sale\$32,440.00

Books sold at Parrish et al sale, March 3, at the Parke-Bernet Galleries:

"The Adventures of Tom Sawyer" by Clemens, first edition, Hartford, 1876 (Thoms & Eron, Inc.)\$ 600
 "The Prince and the Pauper" by Clemens, autograph presentation copy of first edition, 1882 (Thoms & Eron, Inc.)..... 1,425
 Hawthorne, "Fanshawe, a Tale", first edition of rare first book, Boston, 1828 (Thoms & Eron, Inc.)..... 1,825
 Hawthorne, "Mosses from an Old Manse" 2 volumes, first edition (Charles Scribner's Sons) 750
 Walt Whitman, "Leaves of Grass," first issue of first edition, 1855 (Collectors Book Shop) 1,150
Total for Sale\$17,175.00

Furniture and silver dispersed at Buttfield et al sale, March 5, at American Art Association-Anderson Galleries:

Pair George III silver circular entree dishes by Paul Storr (E. W. Garland)....\$ 330
 Pair George III Sheffield plate candleabra and four candlesticks, circa 1805 (H. F. Lenden) 250
 George III silver oval soup tureen and cover, William Fountain, London, 1818 (P. F. Fredericks) 350
 Georgian mahogany break-front bookcase (W. S. Jarvis) 530
Total for Sale\$14,097.50

Paintings dispersed at the International Galleries, Inc., et al sale, March 4, at American Art Association-Anderson Galleries:

Federico Gonzaga, Margrave of Mantua by Titian (Mrs. George Barnes)\$1,600
Portrait of a Man with Red Beard by Lorenzo Lottio (Michael White) 850
La Joven (Young Girl) by Goya (Fahim Kouchaki) 6,000
Fra Juan De Avila by El Greco 1,400
St. Anthony of Padua with the Infant Saviour by Murillo (Mrs. George Barnes) 900
Total for Sale\$23,180.00

OLD MASTERS IN SAN FRANCISCO: The exhibition of 29 important old masters at the San Francisco Museum, loaned until March 18 by the Schaeffer Galleries of New York, is drawing wide notice. Included among others are paintings by Frans Hals, Rubens, Tintoretto, Rembrandt, Boucher and Ruisdael.

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